

Saturday 11 April 2015

Amateur photographer

Take the
studio
outside

How to create
nature photos
with a difference –
in your garden



Passionate about photography since 1884

How **Mikko Lagerstedt** creates his eerily beautiful images

Long-exposure landscapes

Canon
100-400mm

Mike Topham
puts Canon's
new pro telezoom
through its paces



**Garbo
reshot**

We recreate an iconic
Hollywood portrait

TESTED INSIDE • Fujifilm 16-55mm f/2.8 • Panasonic Lumix GF7



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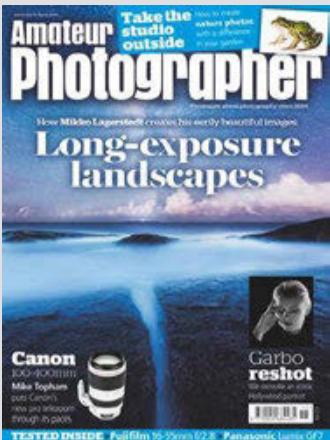
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Most of the photographs I see from week to week are made of pixels, and are viewed on a monitor. They look great in all their backlit glory, but they're ephemeral – one click and they're gone, the pixels rearranged into something completely different. They don't exist in any physical way until you print them. That's why there's something special about visiting an exhibition, where images become pieces of

art that you can get up close to and touch.

This week, Roger Hicks shares his passion for one of the world's great photography festivals, Les Rencontres d'Arles (page 30). It's been a few years since I was last there, but he has inspired me to go again. In the meantime, I'll be heading over to the always impressive (and much closer to home) Sony World Photography Awards exhibition in London on 24 April (details on page 7). Maybe I'll see you there? **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© CHRIS THOMPSON

Conducting the Symphony of Lights

by Chris Thompson

Nikon D7000, 10-24mm, 512secs at f/8, ISO 100

This beautiful and intricately created image by Chris Thompson was uploaded to our Flickr page.

'This photograph was shot in a disused church in Lincolnshire during a collaboration with other light painters, including Tobias Maxximus,' says Chris. 'First, Tobias posed while I spun burning

wire wool from behind. Tobias then waved various light-emitting tools in the same manner, while I rotated the camera through 360° using a camera rotation device. Between each part of the shot I replaced the lens cap (without closing the shutter) to prevent any stray lights entering the camera's sensor.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

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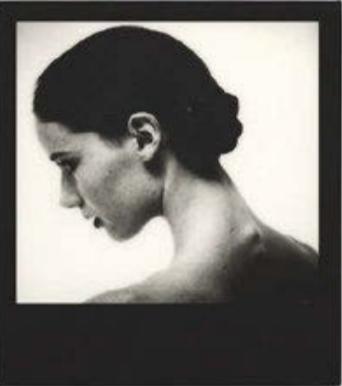
A week in photography

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Timelapse app

Triggertrap has launched the Timelapse Pro app, which is designed to allow photographers to build and save custom time-lapse sequences through intervalometer and delay modules. Timelapse Pro is available for iOS, priced £3.99.



B&W instant film

A new Impossible instant black & white film for use with the Polaroid 600 is due to go on sale in May. The Impossible B&W 600 Generation 2.0 will cost £17. It is also compatible with Instant Lab Universal, which converts digital images from tablets and smartphones into instant prints.



© JAMES ALEXANDER

Climate change winner

A 'haunting' image by James Alexander showing the mummified remains of a zebra that died during a drought in Africa has won a government-run competition on climate change. Alexander, who lives in Kent, has been awarded a photography masterclass with Getty Images and a trip to photograph a wind farm off the Teesside coast.

Moon Hasselblad

Former astronaut Buzz Aldrin has been reunited with the same type of Hasselblad camera that he took to the moon in 1969. Aldrin appeared on the BBC's *Stargazing Live* with a Hasselblad EDC (Electric Data Camera), which was adapted from the 500 EL. He is pictured (right) with Dr Katherine Joy.



© NOEL CELIS/GETTY IMAGES



© RYAN DEBOODT

Drone video

Ryan Deboodt has photographed the Hang Son Doong cave in Vietnam on video, using a Canon EOS 6D, a GoPro Hero 4 and a DJI Phantom 2 Drone. Visit www.amateurphotographer.co.uk to watch the footage.



WEEKEND PROJECT

Open Gardens Day

Launched by the Royal Horticultural Society four years ago, National Gardening Week (13-19 April) has grown into the country's biggest celebration of gardening. As well as events and activities taking place around the country over the week, 17 April sees the first National Open Gardens Day.

The RHS has committed to opening its four gardens - Wisley in Surrey, Hyde Hall in Essex, Rosemoor in North Devon and Harlow Carr in North Yorkshire - for free that day, with many RHS Partner Gardens also joining the campaign.

With so many gardens throwing open their gates across the country, it's the perfect opportunity to get some close-up floral images as well as broader vistas. visit www.nationalgardeningweek.org.uk.

1 With the potential for large crowds, aim to get to your chosen venue early. You will have less chance of people ruining your shot, while the light and chance of dew on plants mean it should be the best time to shoot.

2 For flower close-ups, a macro lens is a natural choice. A 60mm f/2.8 optic on a cropped-sensor DSLR is ideal, delivering a decent working distance between you and the flower or subject you're shooting.

BIG picture

This poignant image was taken just a few days before World Water Day

 In this unsettling image, a father and son (see if you can spot them) float along on a makeshift boat made from polystyrene. They were spotted paddling through the garbage-strewn Pasig River that runs through the heart of Manila in the Philippines. The sailors' purpose is to collect as many plastic bottles as they can. The spoils can then be sold in various junk shops around the city. In all likelihood, the pair will make a meagre US\$3 a day.

This image was taken by Noel Celis and was captured just a few days before World Water Day (22 March), a global event that focuses on finding access to clean and safe water and an event that the Philippines observes. The day was set up by organisation Water Aid in response to the fact that 748 million people still have no clean water to drink.

Words & numbers

I really believe there are things nobody would see if I didn't photograph them

Diane Arbus

American photographer
(1923-1971)

2,722

Height in feet of the Burj Khalifa in Dubai, from which Darshan the eagle took off, equipped with a Sony Action Cam Mini to record the flight

3 Tripods may not be welcome at some gardens, so be prepared to shoot handheld, increasing the ISO to avoid camera shake. Take a reflector to lift shadows and to diffuse light if shooting under bright, clear-blue skies.

4 Backgrounds may not be ideal, so take a sheet of coloured card to place behind your flower. Try to use complementary colours to create a sense of balance, allowing the eye to rest on the point of interest you've chosen.



© PHIL HALL



4K video-equipped Nikon 1 J5 adopts 'retro' look

NIKON has launched its first camera capable of shooting 4K video in the form of the Nikon 1 J5.

The J5 compact system camera marks a departure from previous J models with its 'retro' look, and aims to give users greater manual control, akin to a DSLR, says the firm.

Targeted at 'the new hobbyist' rather than the 'point-and-shoot' J4 customer, Nikon says the J5 will cost £329 body only and £399 as a kit including a 10-30mm lens. A kit with a 30-110mm and 10-30mm lens is expected to cost £529.

Nikon has signalled its aim to attract the photography enthusiast by, for example, positioning a function button on the front (to which frequently used settings can be assigned) and adding a front grip for better control.

The J5 also provides easy access to PASM controls and the command dial, according to the firm.

A sports function has been added to the top dial that, when deployed, activates the sports-burst function.

The J5 boasts a 20 frames-per-second burst rate in continuous AF mode (60fps when focus is fixed).

Due in shops on 30 April, the J5 features a retro-look body that

aims to engender a 'classic photographic feel'.

The J5 will be the first Nikon to shoot 4K video (15p).

Its back-illuminated, 20.8MP, CX-format imaging sensor retains the 1in sensor size found in other Nikon 1 models. The J4, a 10-month-old model that will be discontinued, features an 18.4MP sensor.

The J5 boasts a maximum ISO of 12,800.

Other features include a 171-point hybrid AF system (105-point phase detection), a 3in, 1.04-million-dot LCD touchscreen and a 'super-fast'

Expeed 5A image processor. Images are stored on a Micro SD card.

Users will be able to take 20.8MP stills when shooting in full HD video mode, while a time-lapse function – a first for a Nikon CSC – allows up to 300 photos to be made into a full HD movie. A slow-motion HD movie function is capable of shooting at 120fps.

The J5 also includes in-camera image enhancement plus Wi-Fi and NFC wireless connectivity. Flipping up the 180° touchscreen automatically activates the selfie mode.



UK filmmaker wins Nikon prize

JAGJEET Singh from the UK has beaten hundreds of budding filmmakers to win the inaugural Nikon European Film Festival with a short movie about bullying.

Jagjeet won a Nikon D810 and an all-expenses-paid trip to the Cannes Film Festival in France for his film entitled *Voiceless – Stop the Bullies*.

The Nikon European Film Festival challenged amateur and professional filmmakers to create a video of up to 140secs in length, on the theme 'A Different Perspective'.

Jagjeet said: 'Having made films for several years, achieving recognition for my work is a dream I have been chasing for a very long time...

'I'm pleased to win an award for this particular film, as it's a project that sits close to my heart. I wanted to raise awareness of... the pain [bullying] can cause victims and their families.'

To watch the movie, visit www.youtube.com/watch?v=JZIY4o5L6rQ.



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The annual Sony World Photography Awards attracted more than 180,000 entries globally

Sony set to showcase World Photography Awards

THE SONY World Photography Awards exhibition is set to open at Somerset House in London from 24 April until 10 May.

The showcase is the climax to the annual competition, which this year pulled in 183,737 entries from 171 countries, 43% of which were entered into the Open contest.

The 13 professional categories and ten Open sections covered areas ranging from travel and wildlife to current affairs, landscapes and portraits, to name but a few.

For the first time, visitors

will be able to buy prints of photos on display.

The exhibition follows the announcement of the overall \$25,000 L'Iris d'Or winner at a gala ceremony on 23 April.

This year's exhibition will include an area dedicated to the work of legendary photographer Elliott Erwitt, who won the Outstanding Contribution to Photography Award.

Visitors will be able to see a selection of his stills, books and films, although a talk by Erwitt sold out well in advance.

Included in the entry price (see right) is access to the #FutureofCities

exhibition, featuring more than 200 images by leading documentary photographers from Panos Pictures agency and Sony ambassadors.

#FutureofCities documents the problems, solutions and trends shaping cities globally.

The Sony World Photography Awards exhibition is open Tuesday-Friday 10am-9pm and Saturday-Monday 10am-6pm.

Any-time entry to the show costs £8.50. Weekend entry (10am-4pm) costs £6.50.

For full details, visit www.worldphoto.org.

Awards honour war photographers

FREELANCE photographer Heidi Levine has won the inaugural Anja Niedringhaus Courage in Photojournalism Award and paid tribute to the war photographer whom the contest was set up to honour.

Run by the International Women's Media Foundation, the competition was launched in memory of Anja Niedringhaus, an acclaimed German photojournalist who died in Afghanistan last year.

Anja was a Pulitzer Prize-winning Associated Press photographer who was killed when an Afghan policeman opened fire on a car she was travelling in last April. She was 48.

The awards aim to honour women photographers who risk their lives



Heidi Levine pictured in Gaza

to document conflict.

Heidi Levine (pictured above), who has covered key moments in Middle East conflicts, said: 'Anja was both a photojournalist and a person I admired, respected and often consulted with in the field under extreme circumstances.'

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

WEST SUSSEX



Spring at Wakehurst Place

As the spring flowers come into bloom, why not take a trip to see them in all their glory at Wakehurst Place in West Sussex. Managed by RBG Kew, this country estate maintains beautiful botanic gardens and tree collections.

Daily throughout April, www.kew.org/visit-wakehurst

EVERYWHERE



International Dark Sky Week

Next week, the International Dark-Sky Association will be encouraging everyone to do their bit to reduce light pollution and look up at the stars. Take an opportunity to try to photograph the beauty of the night.

13-18 April, www.darksky.org/int-l-dark-sky-week-main

CEREDIGION



SNAP Photography Festival

SNAP, a festival and creative retreat for photographers, takes place in a woodland camp near Cardigan, Ceredigion, and features a diverse range of speakers and industry professionals, including AP columnist Kevin 'Lomo Kev' Meredith.

13-17 April
www.snapphotofestival.com

Look out for badgers

Badger activity increases in the spring, and April to May is your best chance to see one. Pick up a copy of AP 18 April (on sale Tuesday 14 April) for tips on capturing shots of badgers from photographer Andrew Mason.

April and May

Fifty Chefs: The Hands that Feed London

Katie Wilson's show, which is the culmination of a ten-year project documenting the people who run London's kitchens, is an intriguing gallery of the hands and faces of London's chefs.

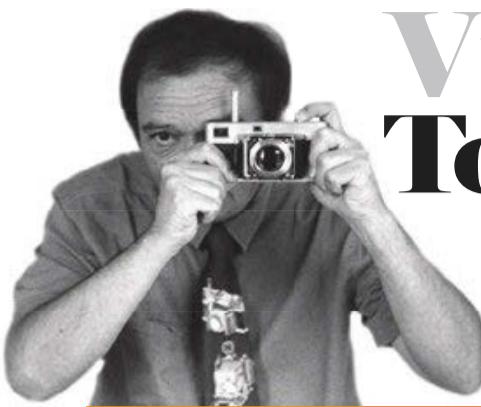
3-12 April, www.londonnewcastle.com



LONDON

Viewpoint

Tony Kemplen



When **Tony Kemplen** resolved to use a different film camera each week, he found a treasure trove of lost gems. Here he looks at the **ISO Duplex 120**

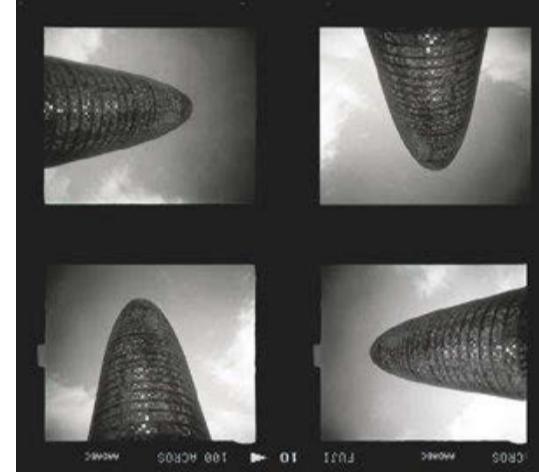
Stereo photography is as old as photography itself, and as a genre it has been in and out of fashion several times. From glass plates, through rollfilm, 35mm and now into the digital era, the novelty of being able to see a subject jump out at you from a flat surface has continued to intrigue.

The principle of stereo photography is simple: two images are taken from slightly different places, and are viewed such that the left image is seen by the left eye, and the right image by the right eye. For best effect, the camera lenses should be set at the same distance apart as the distance between the human eyes.

There are various methods for viewing the images, but once 35mm film became the norm the simplest and most effective method was to place the images in a single mount and view this using a handheld viewer, either held up to a light source or with its own in-built illumination. The results can be quite sunning, and belie the apparent simplicity of the method. If you ever used a View Master Disc viewer, you'll know what I mean. One of the first mass-market stereo models was the Stereo Realist, which took 23 x 24mm images.

Most of my cameras come from car-boot sales or charity shops. I did go through an eBay phase, but I'm over that now, although I do have a number of more costly cameras to show for it. One of these is the ISO Duplex. I was intrigued by its appearance, having never seen anything quite like it before, or indeed since. What is most surprising is that although it used the Realist format, which was tailored for 35mm film, this camera takes 120 film, squeezing 24 stereo pairs onto each roll.

There are two possible sources of confusion in this camera's name. First, the 'ISO' does not relate to film speed, but



Four exposures taken of the Torre Agbar, Barcelona's answer to London's Gherkin

stands for Industria Scientifica Ottica, the Milanese manufacturer. Second, it prominently bears the word 'Brevettato', and for several years I referred to it by this name, until I found out that *brevettato* is simply Italian for patent!

The Duplex 120 is a sleek, pocketable little camera, and this, in my view, causes a problem. To put it bluntly, its 'eyes' are too close together. The lenses are only 3cm apart, which is less than half the average human eye distance, and as a result the 3D effect is much less impressive than for many stereo cameras. To avoid disappointment, I opted instead to use the quirky little square images to creative effect, by taking four separate exposures, rotating the camera through 90° between each, and using a euro coin to cover one lens at a time.

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his **52 Cameras blog at 52cameras.blogspot.co.uk**. You can also see more photos from the Duplex 120 at [www.flickr.com/tony_kemplen/sets/72157624942992471](http://www.flickr.com/tony_kemplen/)

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© KENT BAKER

Inferno: Alexander McQueen

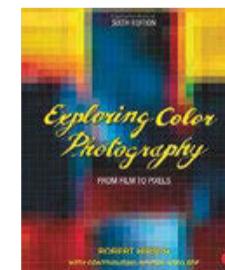
by Melanie Rickey, Laurence King, £24.95, hardback, 128 pages, 9-781-78067-557-2



ENCAPSULATED within this book is one of the most pivotal moments in legendary British fashion icon Alexander McQueen's career, his infamous Dante show. Featuring intimate behind-the-scenes stills of the designer, models and runway images, *Inferno* gives a previously unseen glimpse behind McQueen's curtain – revealing the creative processes deployed by one of the country's most famous designers. Looking through the book, expertly penned by Melanie Rickey, you'll notice a number of iconic themes that would eventually become synonymous with Alexander McQueen, including emotional and mental tension, dark feather and chiffon embellishments, and religious iconography. The book also contains some brief accounts from people who attended the seminal show, people who were close to McQueen and quotes from the man himself. If you're interested in the process of fashion or fashion photography, *Inferno* is a rare and inspiring gem. **Jon Devo** ★★★★☆

Exploring Color Photography

by Robert Hirsch, Focal Press, £37.99, paperback, 408 pages, ISBN 9-780-41573-095-2



ROBERT Hirsch's classic book *Exploring Colour Photography* was first published back in 1988, and for many photographers looking to master the medium it became a well-thumbed and dog-eared reference book. It isn't for nothing that the book is often referred to as the bible of colour photography. This up-to-date sixth edition, *Exploring Color Photography: From Film to Pixels*, brings the subject of colour photography right into the digital age. There really is so much to read here that it's the kind of book you can get lost in for hours. What's great is that, while the book is authoritative, it is never so dense that you become lost in technical jargon. This is a vital book for any photographer. ★★★★☆

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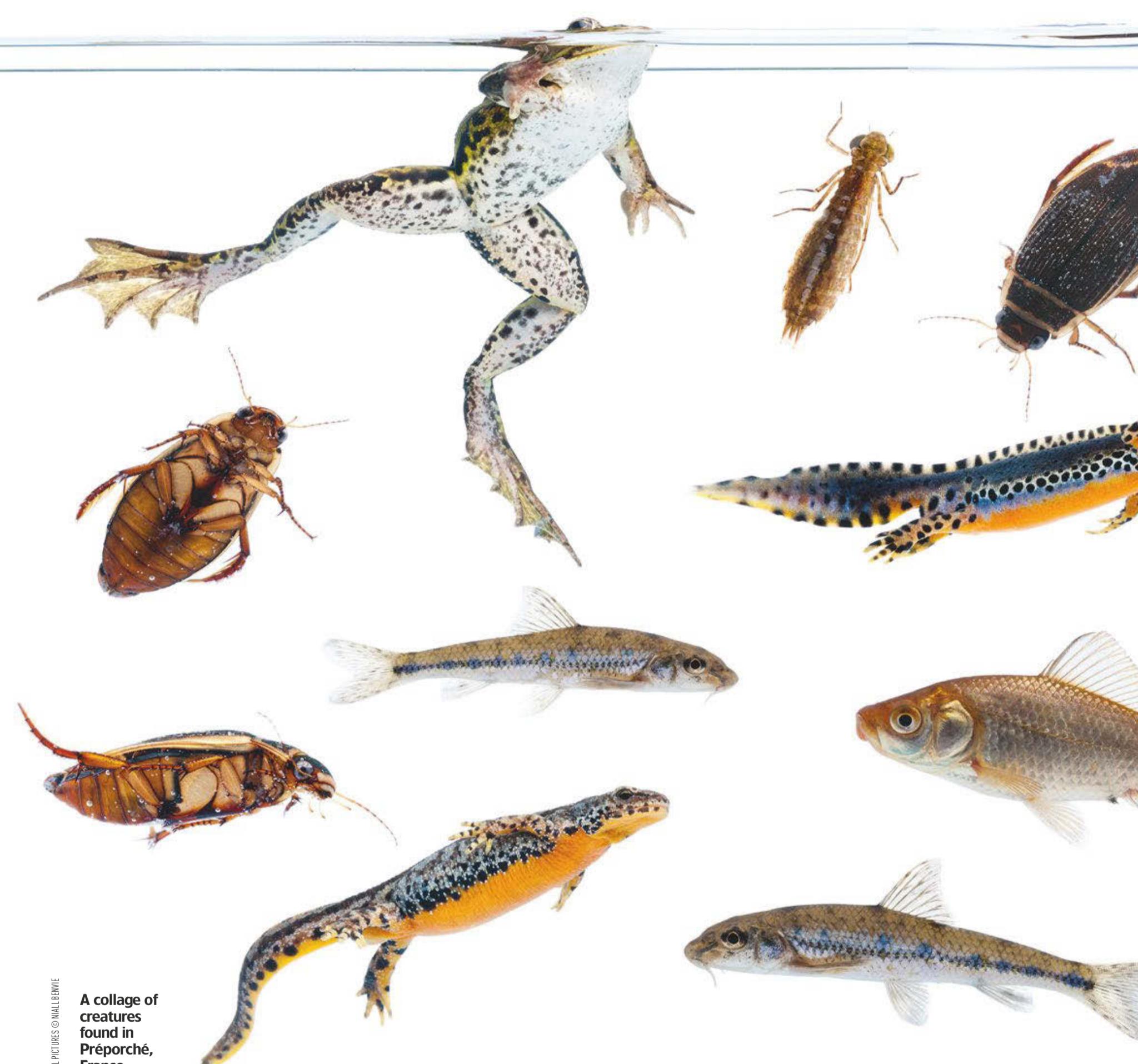
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Technique OBJECTOGRAPHY



ALL PICTURES © NIALL BENIE

A collage of creatures found in Préporché, France

KIT LIST

► Flashguns

You need two flashguns with manual mode (or studio flash heads) – one for the background and one for the subject. Strobes deliver briefer flash durations on low-power settings than studio heads, which is a plus point.



► Radio triggers

Radio triggers are built in to some studio heads. Relatively inexpensive models are now available and are much more convenient than sync cords.



Acrylic

An A2-sized, 3mm-thick piece of translucent acrylic (light transmission around 40%) acts as the background. If you are using a transparent set, you can simply direct a flash at any white surface behind it, such as a reflector, to create the background pool of light.

In the field

Niall Benvie explains how the 'Meet Your Neighbours' project has helped popularise field-studio photography

At first glance, the beach at Auchmithie, north of Arbroath in Angus, seems unremarkable. Red sandstone cliffs back a storm beach of rounded grey pebbles, which gives way quickly to the turbid North Sea. Yet as you walk along the beach to where the sea rattles the pebbles back and forth in the surf, a remarkable transformation occurs. Where the pebbles are wet, their true colours are revealed – serpentine green, liver red, quartzite white and septic yellow. It's hard, though, to convey the beauty of each stone when they are all massed together on the beach, so that's why I am working on a project to photograph 500 individual pebbles (for starters!) against a simple white background, presenting each as a separate gem that is part of a large composite. It's all about individuality.

While photographing subjects on white backgrounds is nothing new, the spin that I and my colleagues on the 'Meet Your Neighbours' project have introduced is to backlight the subject through the white background, and to ensure that the background is pure white from corner to corner. This makes the task of compositing elements into a single larger piece on a white page easier. ➤

Niall Benvie

Niall Benvie has worked in environmental communications as a photographer, writer and designer since 1993. He has thousands of image credits and has published more than half a million words (including six printed books and two ebooks). www.niallbenvie.com



Diffusion

Use a front-diffusion material, such as Corlite, Flyweight or a similar fluted plastic. Alternatively, use a softbox.



Clamps

A range of Manfrotto clamps and goosenecks, as well as a tripod with rotating central column to support lights and backgrounds, are useful. You don't need to put the camera on a second tripod, but it's a useful additional support for lights. I always use two tripods.



Technique OBJECTOGRAPHY



The relatively simple set-up means it's very versatile and can be used in pretty much any location



To turn the background pure white, you need to make a rough selection first

Backlighting

While backlighting has no effect on pebbles, for most of the other subjects I photograph in the field studio it makes a huge difference. Backlighting reveals the subject's translucent qualities, so it introduces a depth to the image that is absent in a front-lit photograph shot against a solid-white background. As I want maximum detail, the front light is also heavily diffused to minimise shadows, and I normally shoot at between f/16 and f/20 for best depth of field. In conventional photography this makes the background

sharper too, but that's not an issue in the field studio. Only when separated from their usual surroundings can the extraordinary complexity and beauty of many animals and plants be appreciated, and people often express surprise when they see the subject magnified on the back of my camera or iPad.

There are a lot of freedoms associated with the field studio that make it appealing for every photographer on a tight time budget. All the illumination is provided by flash, so there is no need to wait for still conditions or diffused natural light. The background doesn't matter, since you will be replacing it with a white one. The opportunities to create work close to home are endless, allowing you to revisit subjects you've previously photographed with traditional techniques and produce something new.

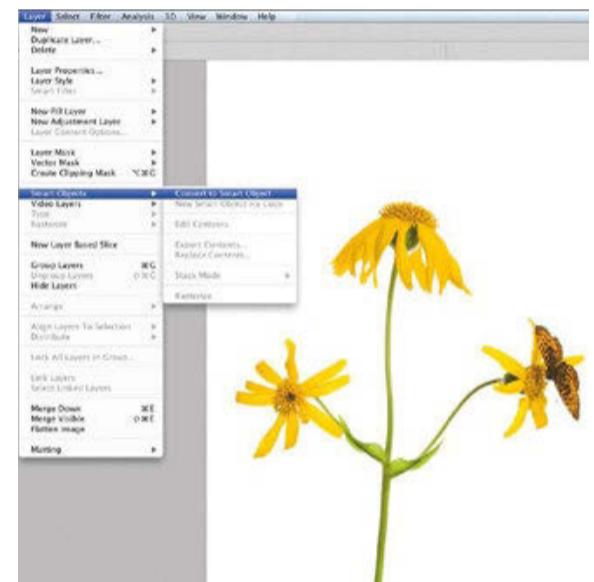
An orange-tip butterfly sits on top of some garlic mustard



Minimal investment

It's not only time that you save with this type of photography, as top-quality field-studio photographs can be made with minimal investment. More money buys more convenience, but the essential look of the pictures is the same whether you use a portable studio flash and softboxes, or some old strobes, corrugated plastic envelope stiffener and Perspex.

To photograph plants on a budget, you need two flashguns that can be operated in manual mode and triggered remotely from the camera. To fire the flashes you'll need some radio triggers (or you can use your camera's infrared system should the flashes be compatible), or if you prefer, some simple sync cords. You'll also need an A2-sized, 3mm-thick piece of translucent white acrylic (with a light-transmission rating of about 40%) as the background, and an A3-sized piece of translucent – but



For non-destructive scaling in the final design, you'll need to convert it to a Smart Object

Compositing

FIELD-STUDIO pictures often have a lot of white space around the subject that gets in the way when creating a composite image. However, since you've taken the trouble to expose (and subsequently process) the background to pure white, you need only make a loose selection around the subject (rather than right up to its edge), knowing that it will blend seamlessly with the white page that receives it. If you've ever tried to make a convincing selection of an out-of-focus edge, you'll understand what a boon that is.

On the background layer, draw a loose Polygonal Lasso around the subject. Activate this selection by double-clicking when you join the end of the Lasso to its beginning. Duplicate the background layer. Only the selection will be copied, against a transparent background. Convert this to a Smart Object to allow non-destructive scaling in the final design.

If you are creating the composite in Photoshop, simply drag the layer with the Smart Object into the receiving page, then use the Transform command to size it.



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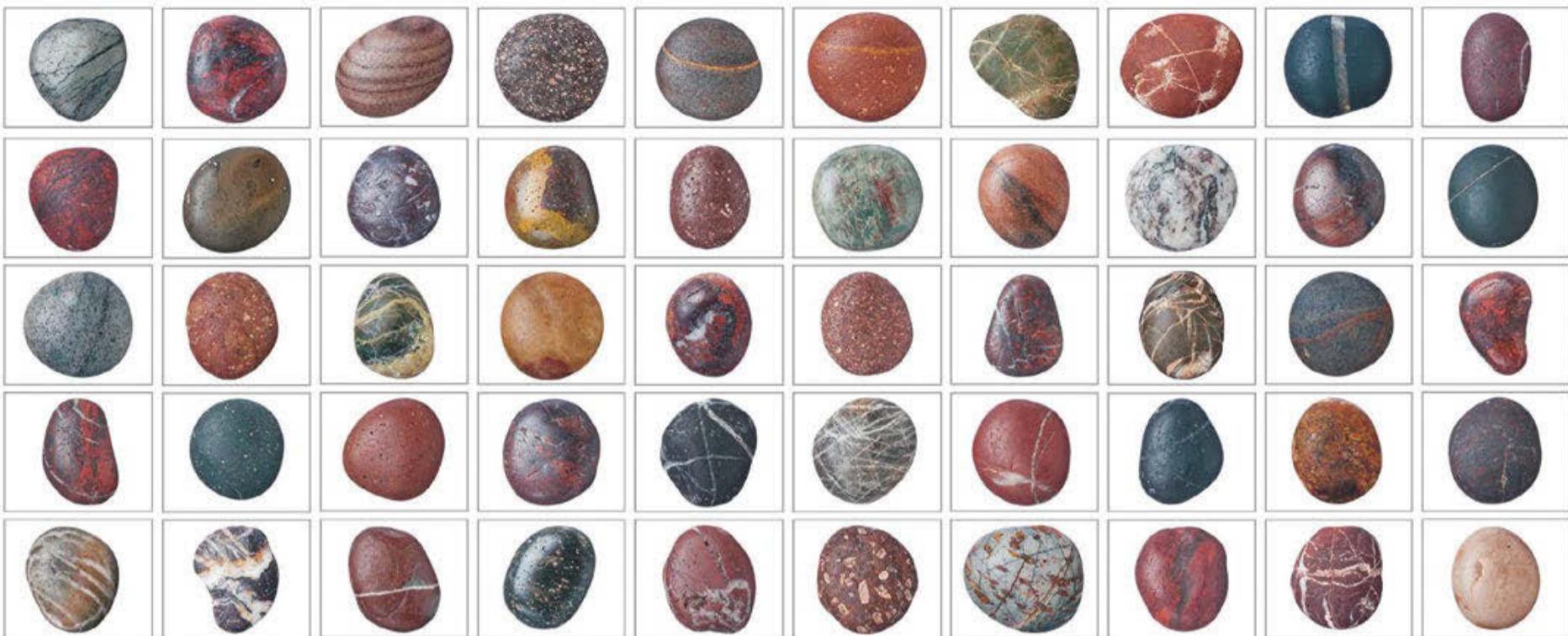
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The wide variety of pebbles on a beach only really comes to light when they are removed from their context and celebrated

► *not transparent – plastic to act as front diffuser (Flyweight envelope stiffener is ideal).*

If you're unwilling to invest in support arms, clamps and tripods, you'll need someone else to help you, but otherwise you can start work.

Getting started

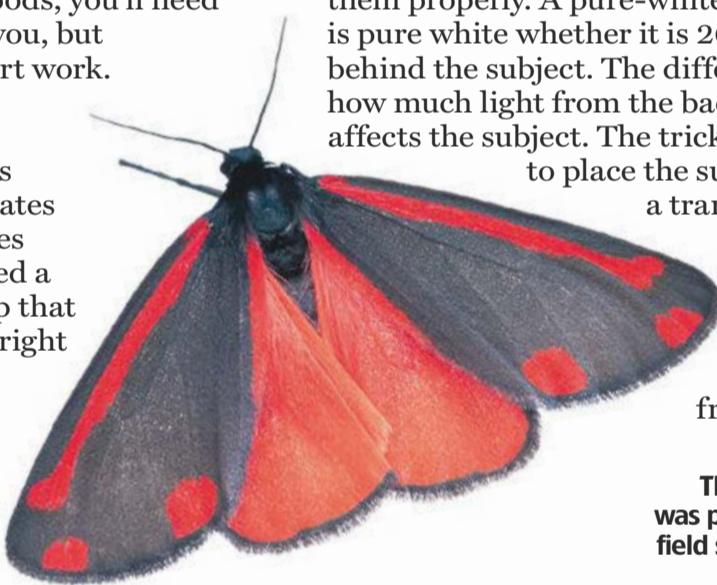
Some subjects, such as reptiles and invertebrates – not to mention stones and fallen leaves – need a different sort of set-up that positions them at the right distance from the backdrop. While it is tempting to place subjects directly onto the white Perspex, doing so makes it

impossible to manage how much light from the background spills forward onto the subject. And for pale or translucent subjects, it becomes impossible to separate them properly. A pure-white background is pure white whether it is 20mm or 2m behind the subject. The difference is in how much light from the background affects the subject. The trick, then, is to place the subject on a transparent background and position that at the right distance from the white

one. In this way, even white subjects can be photographed successfully on white. The same applies when you photograph aquatic creatures in a tank – the back should be clear and the background positioned up to 2 metres away.

These photographs are the starting point for something more ambitious and unique if you regard them as elements of a bigger piece of work. There is no better way to illustrate biodiversity than in a field-studio composite showing the range of creatures and plants that live in a particular place. The endless variety of pebbles on a beach or decaying oak leaves on the forest floor only really comes to light when they are removed from their context and celebrated as fascinating objects in their own right, in the field studio. Best of all, you needn't travel to the ends of the earth to do this.

AP



This cinnabar moth was photographed in a field studio in Scotland

STEP-BY-STEP

THIS technique is all about highlighting individual subjects, so it's worth spending time searching out the ideal specimen because any flaws will show up in your exquisitely detailed shot. It's a good idea to take the piece of white Perspex and just hold it behind various candidates to see how they look before committing to the full set-up. When you do, you'll find it much easier if you have a tripod to which you can attach the background and rear light. In fact, it's essential if you're shooting on a transparent set above the white background.

What we're after is an image with a pure white (R255, G255, B255) background in which the front light is balanced to show both detail and translucence. If there is too much front light, the backlighting will be overwhelmed, but if there is too little the details will remain obscure. Here is the procedure for photographing plants.



1 Set exposure

Set the flash's modes to manual and 1/4 power, then the camera to raw and exposure to manual. Set shutter speed to 1/160sec, the aperture to f/16 and ISO to 200 – a standard starting-point exposure – and the camera's image review should show blinking highlights.



2 Position background

Place the background about 10cm behind the subject if it is quite dark or dense, or 50cm behind if it is pale or translucent. Make sure there aren't pieces of vegetation to mask any part of the background. Then make a test exposure with only the rear flash switched on.



Once you've introduced your backgrounds, the birds should begin to accept it

Birds on white

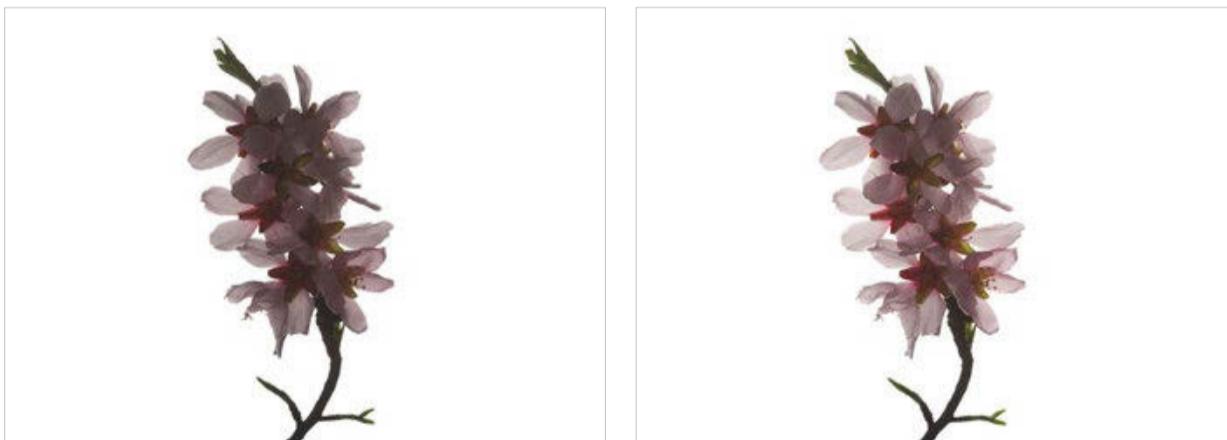
ONE OF the appealing aspects of field-studio work is the amount of control you have in respect of lighting, how the subject is positioned and depth of field. However, once you start working with wild birds (and even more so, mammals), it's a different story, and many of the skills of conventional wildlife photography come into play.

It's all about identifying predictable behaviour: at what time of day a particular subject appears and under what conditions; what it likes to feed on more than anything else; where it prefers to stand or perch. Then there is the challenge of introducing a fairly large white set and hoping the subject will accept it. For these reasons, I'd recommend starting with garden birds. Their behaviour around a bird table is easily observed, and they are quite used to human artefacts appearing in the garden. It's challenging work, but there is a lot of scope for creating images no one has seen before.



3 Test exposure

Everything except the subject should be blinking. If this is the case, reduce the exposure until it is no longer blinking, then open up just enough so that it all blinks again. If the background doesn't blink at the start, increase ISO or the flash's power output until it does.



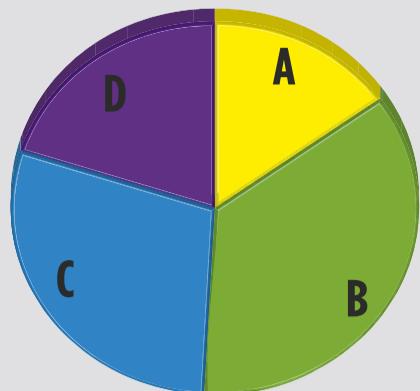
4 Try different distances

Without adjusting any of your settings, continue testing with the background at different distances behind the subject until you get just the right amount of backlighting. If a lot of light is wrapping around the edges of the subject, move the background further away.



5 Add fill flash

Only now should you turn on the front flash, firing a test shot. If you're not using a softbox, fire it through the diffuser and adjust the power output until you get the optimal amount of fill. Alternatively, move the flash and diffuser closer to or further from the subject, as required.



In AP 21 March, we asked...

Do you always carry a camera with you?

You answered...

A Yes, I take my DSLR/CSC with me wherever I go	15%
B Yes, I carry a compact with me	36%
C Yes, but only the one on my phone	29%
D No	20%

What you said

'I used to, but cameras are not allowed in my place of work so I have got out of the habit of picking one up when I go out. Strangely, they do allow mobile phones though...'

'Most but not quite all of the time. My compact is with me on a daily basis, but doesn't always get transferred to my other clothes if I'm just going down the pub or round to a friends. It tends not to get taken when I've got the big stuff with me either'

'I don't bother with a compact any more, the Canon EOS M does a fine job there'

'Sony Cyber-shot DSC-RX100 III and a spare battery. My phone does not have a camera'

'The little Voigtländer Vito II slips easily in my trouser pocket and is more fun than bothering with a telephone. In fact, the phone is usually sitting at home...'

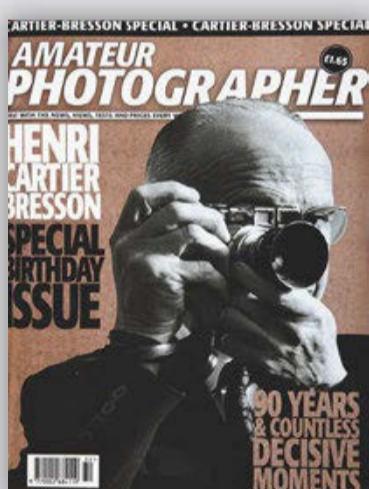
'If I am going anywhere the least bit photogenic, I will'

This week we ask

How many photography exhibitions do you go to each year?

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Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 21 March issue's cover was from 27 August 1958. The winner is Bryan Metters from Lancashire, who was closest with his guess of 3 September 1958.

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LETTER OF THE WEEK

What's the point of pre-ageing?

I couldn't believe that the practice of 'pre-ageing' has now come to the camera industry (*£18K Kravitz Leica was pre-aged*, News, AP 21 March). This has been going on in the guitar industry for years – I remember reading about Keith Richards of the Rolling Stones not liking the shiny newness of the guitars in a shop he visited. Then, as a 'joke', Fender made a 'pre-aged' guitar, and this has gone on ever since.

But why bother with a camera? Do we have to pay someone at the Leitz factory to make something look like it's worn? Why not buy second-hand, or is this another case of 'the emperor's new clothes'?

Andrew Redding, via email

I'm with Keith Richards on this one – until they had a bit of wear and a few dings, my guitars always looked a bit too shiny and new. Similarly, I could tell you how I got all the little dents in my cameras. For me, those dents and marks tell a story, and I guess that sense of history is what is behind the ageing of products. It's ironic that people 'pre-age' a product to give it a sort of authenticity. For me, the best/worst example is selling new, ripped jeans. Have people got so lazy they can't roll around in some dirt, and then rip them themselves? – **Richard Sibley, deputy editor**



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Polaroid solution

Jon Bentley's *Viewpoint* column in AP 7 March made me smile. I have a solution for his request at the end of the column, when he asks for a more capable camera for taking Polaroid photos – and I am guessing your readership of a certain age, those who had film cameras, will also have picked up on this. The solution Jon requires is a second-hand medium-format camera with a Polaroid back. There are a number of nice Bronica ETRSi models out there, along with a range of lenses, backs and metering options, and if you really want to, you could also change the back over and use some film in it. Yes, there are still a few of us about who use both.

Hugh Cunning, Merseyside

I had a digital back for my Bronica ETRSi, and in the pre-digital days it was a valuable tool for checking the exposure – Richard Sibley, deputy editor

Amateur vs pro

Here's a question that I've been contemplating for a while: what is the difference between an amateur and a professional photographer?

The dictionary defines an amateur as one 'who engages in an activity for pleasure rather than financial benefit'. On the other hand, a professional is 'one who earns a living from their occupation'. However, if you define the photographer by his ability rather than financial gain, then there are many 'amateurs' who would be classed as 'professionals' and vice versa.

Camera manufacturers market their products for beginners, amateurs, semi-pros and professionals, and that is defined by the cost of the product. Clearly, they



do not follow the dictionary's definition, as there are many photographers out there with the latest must-have kit who produce mediocre results. It reminds me of the saying: 'It's not what you have, it's what you do with it!' Personally, I have shot alongside 'professional' photographers and have produced better results. I have also shot with so-called 'amateurs' and their results would stand up against those of professionals'.

So what defines you? I think



Many backs were available for the ETRSi, including a Polaroid back

it depends on how you want to market yourself. I don't agree with the dictionary's definition for a number of reasons, nor what the manufacturers want to hype about. For me, I like to think I'm a bit of both, when it suits me. If someone wants to pay for my services, then I'm a professional, and if the tax man comes knocking, I'm just an amateur!

Jeff Sofroniou, via email

'Amateur' shouldn't be seen as a derogatory term, as many amateurs spend just as much time, if not more, engaged in their photography passion as any professional. This can be seen in the incredible quality of the reader images in AP. As for product marketing, think of a 'professional' camera as one that has the features and build quality required by a pro photographer, rather than being a camera for a pro photographer – Richard Sibley, deputy editor

Seizing the moment

Henri Cartier-Bresson's pictures are defined as having been taken at the 'decisive moment'. But, the limitations of his equipment aside, how might he have fared capturing an image like Martin Le-May's once-in-a-lifetime shot of a

weasel riding on the back of a woodpecker – which AP also described as a decisive moment (*Big picture*, AP 21 March)?

Cartier-Bresson wandered the streets and spent time not just snapping pictures but also sizing up a situation that he sensed would turn into a photo opportunity. This is a skill in itself. Martin Le-May's image, however, is a rushed, blink-and-you'll-miss-it shot. Yet despite lacking sharpness, it's still an astounding picture.

Had it been even less sharp, it would have been simply a blurry mess of colour and we might have had to rely on Martin's word as to just what it was. Nevertheless, I tip my hat to him. As an example of a photograph captured by – quite literally – seizing the moment, it will be hard to beat.

**Mandy Smith,
Tyne and Wear**

Different types of photography require different skills, but regardless of what type of photography you do, timing is everything – Richard Sibley, deputy editor

Brolly good idea

In Ireland we have more than our share of 'soft' weather. This has prompted me to come up

with a solution for those damp days – the Brolly Bracket! The bracket sits between the tripod and head, and will hold most makes of brolly. It is not to be used in windy conditions, although the flexible shaft of a lightweight brolly will absorb a light breeze, leaving the camera steady. It can also be used to your advantage in strong sunny conditions and, for those photographers who are getting on in years like myself, the addition of a folding chair makes for a pleasant interlude between shoots.

Pete Bedell, Ireland

**Sometimes the simplest solutions are the best
– Richard Sibley, deputy editor**



**Keeping things dry:
Pete Bedell's
Brolly
Bracket**

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Up close and personal

We speak to three macro photographers and find out their approaches to close-up photography

Dark places



Self-taught Finnish photographer **Mikko Lagerstedt's** ethereal landscapes are a beautiful example of what can be achieved with night photography. He talks to **Amy Davies** about his process

'Dream' Solitary figures in the landscape are a common theme in Mikko's images. Each one communicates the idea of man's place within the world



ALL PICTURES © MIKKO LAGERSTEDT

When we first looked at Finnish photographer Mikko Lagerstedt's surrealist night-time landscape images over a year ago (see AP 4 January 2014), we were captivated by his work. Over the past year, Mikko has focused on honing his tried-and-tested approach to landscape photography, as well as experimenting with new methods.

'I have learned a couple of new techniques, such as how to capture more depth of field with focus-stacking methods,' he says. 'I have also been experimenting with longer exposures for capturing and creating surreal night photographs.'

'The main idea is to capture as much detail as possible in the landscape and the sky. This is something I call night HDR vertorama and it works by combining different exposure times, ISOs and aperture settings.'

'For example, if you wish to capture a sky full of stars, you need to bump up the ISO and use a wide aperture. With a wideangle lens, the exposure should be around 30secs. And if you want to capture the landscape or seascape at night

Above: 'Silent Elegance'. Using a combination of filters, long exposures and post-processing techniques, Mikko is able to create his evocative images

Right: 'Dark Night'. Mikko's name has become synonymous with technically accomplished night images that render familiar scenes as something almost alien



 with detail and clarity, you need to use a longer exposure, lower ISO and smaller aperture settings. By combining these two exposures, you can usually get a unique outcome.'

In the bag

Mikko's kit bag is enough to make any photographer jealous. His camera of choice is still the Nikon D800, and he uses a variety of lenses, including a Samyang 14mm f/2.8, a Nikkor 16-35mm f/4, a Sigma 50mm f/1.4, a Sigma 70mm f/2.8 and a Nikkor 70-300mm f/4.5-5.6. The ultra-wideangle Samyang is Mikko's preferred lens for night-time work, while the rest accompany him on his other landscape shoots.

For off-the-cuff shots, Mikko uses a Ricoh GR and an iPhone 5s. His tripod, which is an essential piece of kit for creating those pin-sharp night-time shots for which he is best known, is a Sirui R-4203L and Sirui K40x ball head. He also uses a couple of neutral density filters (Hoya NDx400 and B+W 110), a Hähnel Giga T Pro II remote-control system, a Lowepro Pro Runner 350 AW camera bag and a BlackRapid RS-7 strap to top it off.

Keeping it natural

However, what you will never find in Mikko's kit bag are any unnatural light sources, such as flashguns or lighting equipment. Preferring to work with available light, Mikko admits to occasionally using his car headlights to create spotlights, but



Above: 'First Row'. Here we see an example of what Mikko can achieve with his starscapes



Left: 'Pathway'. Not all of Mikko's images are shot on the coast, as some make use of Finland's stunning forests

otherwise the light in his images is what was present while shooting.

Given his penchant for low-light photography, you'd think Mikko might be tempted by new innovations, in particular the Sony Alpha 7S, which is capable of shooting at an incredible ISO 409,600 and has been used by photographers such as Philip Bloom to capture remarkable night and low-light imagery.

'Sure, the Alpha 7S would be something to consider for low-light photography, but usually I don't get excited about new gear,' Mikko explains. 'However, it's good to know what options you have to create what you love.'

Shooting in Finland

Mikko shoots mainly in his native Finland, which provides endless inspiration for his craft. He lives in Kerava, around 30km from the country's capital, Helsinki. While



MIKKO'S FAVOURITE SHOT

ONE OF Mikko's favourite images is this recent shot, 'Divided'. It was taken in Siikaranta, Finland. Describing why he likes it so much, Mikko says: 'I was in the right place at the right time. The alignment of the Milky Way was perfect for the foreground I found at the location.'

To capture the shot, Mikko used his D800 and Samyang 14mm f/2.8 lens. As a Photoshop composite of two photos, the sky was shot with an exposure time of 30secs, ISO 3200 and an aperture of f/2.8. The foreground was shot for 15secs at f/8, with an ISO of 800.

many of us here in the UK are excited at the prospect of imminent warmer weather, it seems Mikko positively embraces the cold.

'My favourite places here in Finland are definitely Lapland, Lakeland and the few beaches we have, like Yyteri,' says Mikko. 'I recently had such a nice trip to Emäsalto (an island and a village in the city of Porvoo in southern Finland) where I captured stars and the glow from the horizon.'

Describing what makes his country the ideal location for such stunning photographs, Mikko explains: 'It's the seasons, the changing weather conditions and the unique places like those I mentioned, plus the coast and archipelago which are the key reasons we have such amazing landscape opportunities. We have short but bright summers, and long, dark winters. This is why I feel inspired to capture the night.'

That's not to say Mikko has discounted other parts of the world for future shots. 'I'm currently searching for different places to visit, but one definite is Iceland, which is on my bucket list,' he says. 'I would love to capture low-light photographs in those landscapes.'

Low-light landscapes have certainly held Mikko's attention for some time. With such a singular focus within his portfolio, it's intriguing to know if he has other favourite subjects.

'I love to capture night and low-light photographs, because you don't really know what you will get when you go out for a shoot,' he says. 'This keeps it interesting, yet difficult. I do take photographs at other times too, but I prefer the night photographs I have captured. Darkness is just something I feel drawn to.'

Citing films as a major source of inspiration, particularly those with

a dark theme, such as the work of Christopher Nolan and Quentin Tarantino, Mikko was captivated by Nolan's recent sci-fi blockbuster, *Interstellar*. 'The rugged yet beautiful atmosphere in this film was really impressive and inspiring,' he says. 'I loved how you could feel the loneliness in the vast space exploration and at the same time feel how the huge goal of the mission was present in all these situations.'

Editing the shots

Mikko is an advocate of simple editing techniques rather than complete overhauls. Although a big fan of Adobe Lightroom, he prefers to spend time in the field, rather than hours behind a computer screen. He uses a PC, which he custom-built himself.

'My typical editing process is pretty simple,' explains Mikko. 'I work with a preset collection



'Blue Light'. At certain times of the year, Finland becomes a winter dreamscape and provides great photographic opportunities

and I have gathered my favourite post-processing techniques in Lightroom, which I can apply to any kind of photograph. This helps me try different looks without going into too much depth with the settings.' A collection of Mikko's Lightroom presets are available to buy from his website.

'For blending multiple exposures, such as the night HDR vertorama I explained earlier, I use Photoshop with a simple layering technique. The key is to capture the images on location while thinking about how you intend to edit them. This helps to achieve the look with post-processing.'

Aside from travelling, and of course taking more of his stunning nightscapes, Mikko has plans to

teach some of his techniques through photography workshops. He is refreshingly passionate about sharing his advice and experience, which is perhaps a reflection of how he picked up his techniques.

Mikko's style is very much self-taught, via information on the internet and in books, both to help with his photography and digital darkroom skills. It's a trial-and-error way of learning, which seems to be working well – especially when you consider that he's only been taking photographs since 2008, when he bought his Nikon D90.

Workshops and courses

'I will be holding workshops on location around Europe and elsewhere in the future,' says Mikko.



Mikko Lagerstedt is a self-taught fine art photographer from Finland. He is drawn to night and atmospheric photography and loves to capture natural Finnish landscapes. To see more of his work, visit [www.mikkolagerstedt.com](http://mikkolagerstedt.com)

'Since these are only in the initial phase, it's hard for me to say now exactly what the content will be, but it will focus mainly on night photography, with tips on location and post-processing techniques. I'm also creating an ebook on how to capture and edit images with multiple exposures. Hopefully at the same time, I will be photographing these locations and creating new work to share with my followers.'

Mikko has a strong social-media presence, sharing new shots along with classics from his back catalogue with his online fans. Whether you prefer Facebook, Instagram or Twitter, Mikko has a page that you can subscribe to and pick up some valuable tips and inspiration along the way.

AP

EDITING 'BEACH AT NIGHT'

HERE we take a close look at the editing work that goes into creating one of Mikko's images, 'Beach at Night'. The image has been edited in Adobe Lightroom with Mikko's own preset collection, Phase. 'The following settings were used,' he says, 'since there was quite heavy light pollution, but it was pretty straightforward.'

- Exposure +0.64
- Contrast +43
- Highlights -61
- Shadows +12

- Whites -69
- Blacks -1
- Clarity +4
- Saturation by -14
- Tone Curve adjustment, to make the shadows lighter
- Lens correction settings enabled for the Samyang 14mm f/2.8 lens
- Added vignetting from the Effects menu: Highlight Priority -22, Midpoint 0, Roundness 0, Feather 78
- From the Detail menu: Noise Reduction 20

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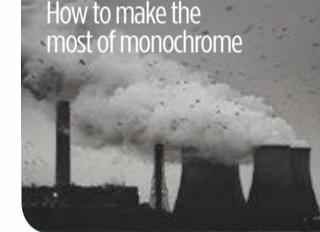
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SONY

Sony α7 Series

In the final part of our series on the **α7** range of cameras, we find out why **Antonio Olmos** takes his street photos with the 24.3-million-pixel **Sony α7**

If you're looking for a camera that can cope with almost any situation, then the Sony **α7** is a great choice. It has a full-frame, 24.3-million-pixel sensor, which offers a great balance between resolution and dynamic range.

The camera's high resolution lends itself to many different types of photography, from landscapes to portraits, and, as Antonio Olmos has discovered, street and travel photography. With an extended sensitivity range of ISO 50-25,600, the **α7** is just as comfortable in the studio as it is shooting in low light, and the full-frame sensor captures plenty of detail in highlights and shadows.

The electronic viewfinder has an impressive 2.36-million-dot resolution, which is great for manually focusing quickly and accurately. If speed is your thing,

the **α7** can shoot at up to 5fps in speed priority continuous mode, and included Wi-Fi and NFC connectivity mean you can quickly transfer images between the camera and your smartphone.

Videographers are catered for with the camera's ability to record full HD-quality, 1080p video footage. Plus, a 3.5mm microphone input allows for flexible audio recording.

On top of all this, the **α7** is also compatible with Sony's PlayMemories camera apps, which can add new features to the camera. Apps include those for shooting time-lapse and star-trail images, as well as many others. For more information, visit www.playmemoriescameraapps.com.

The **α7** offers all these key features at a great price. Where else can you get a camera with a full-frame sensor and a 28-70mm lens for a penny under £1,000?

At a glance

- 24.3-million-pixel, full-frame sensor
- Bionz X processor
- 1080p, full HD video capture
- Built-in Wi-Fi and NFC
- 1/8000sec maximum shutter speed
- ISO 50-25,600 (extended)
- 3in, 921,600-dot LCD screen
- Up to 5fps continuous shooting



**Amateur
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ALL PICTURES © ANTONIO OLMOS



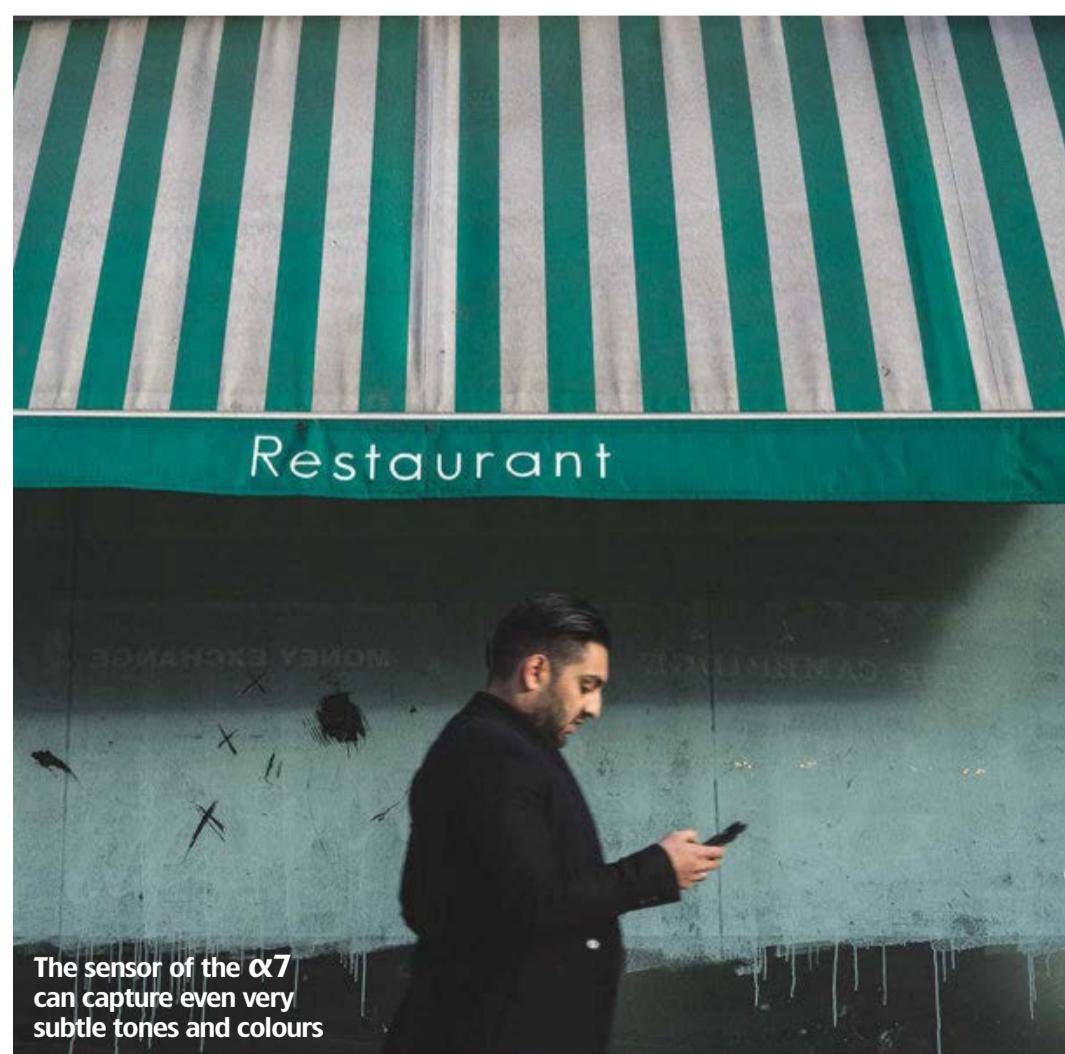
Quick to focus and small and discreet, the **α7** makes it possible to catch fleeting moments



Introducing the new Alpha 7 II

The latest addition in the range adds 5-axis stabilisation

THE UPDATED version of the original **α7** adds some great new features. The handgrip has been redesigned and is larger, making the camera even more comfortable to use with larger lenses. More importantly, the camera has 5-axis stabilisation, which will help reduce the effects of camera shake, creating sharper images. Plus, the autofocus system is now even faster. For more details, visit www.sony.co.uk.



The sensor of the **α7** can capture even very subtle tones and colours



Antonio Olmos

Antonio Zazueta Olmos is a photojournalist who has worked covering issues concerning human rights, the environment and conflict. He is also a dedicated editorial and portrait photographer whose images have appeared in all the UK broadsheet supplements. Antonio has won many awards, including first place in World Press Photo, People in the News category, in 2001 for his work in the Palestinian Occupied Territories.

'The streets are a social environment where so much detail can be captured. The street is a unique canvas – the people provide the colour, the character and the atmosphere, my job is to capture it. The Sony α7 is the perfect accompaniment.' Antonio Olmos



Q&A

Why do you think the α7 camera is well suited to street photography?

When shooting street photographs, you want to go about unnoticed and the camera is small and unobtrusive. The α7 is quick with no shutter lag. When the light is relatively good, I set it to Auto ISO and my preferred f-stop and shutter speed and away I go. The autofocus is incredibly fast, which is essential when shooting in the street. A photograph may present itself to you and you will have a

split second to get it. You don't want the autofocus to let you down and so far, the α7 has not disappointed me.

The quality of the images from the camera is truly amazing. I don't think there is a camera out there that can compare with the α7.

What lenses do you use with the α7 for street shots?

You want to work light with the minimum of gear. The α7 with a couple of lenses is all you need. I use the 35mm and the 55mm and I am set. Never do I feel burdened by my equipment.



Sony World Photography Awards

The Sony World Photography Awards is the largest and most comprehensive photography competition in existence today. Open to photographers of all ages and skill levels, the Awards are dedicated to supporting and cultivating photographic culture, recognising the very best in contemporary photography annually. Visit the 2015 Sony World Photography Awards Exhibition at Somerset House, London, from 24 April-10 May 2015. For more information, visit www.worldphoto.org/about-the-sony-world-photography-awards



With an articulated screen, it is possible to shoot at all angles, just as Antonio has done here with an overhead shot looking down on the street below



Classics Revisited

Greta Garbo

by Clarence Sinclair Bull

Phil Hall and **Andrew Sydenham** look to recreate Clarence Sinclair Bull's timeless shot of Greta Garbo

Clarence Sinclair Bull worked during the golden age of film and was perhaps the greatest Hollywood photographer of his generation.

Often addressed simply as CS Bull, he started his Hollywood career first as a cinematographer, where he'd shoot stills during production breaks. After attracting the attention of Sam Goldwyn with his images, it was the subsequent merger between Metro Pictures and Goldwyn in 1924, closely followed by arrival of Louis B Mayer Pictures a year later, that Bull's career really took off. Shooting stills for the newly formed Metro-Goldwyn-Mayer studio, he would work for the company for almost 40 years and become the head of the stills department.

It was while working for the studio that Bull met the Swedish film actress Greta Garbo, and became her exclusive photographer until 1941, shooting more than 2,000 negatives. His images would become classics, while helping to define a look for a star that would turn him or her into an icon.

CS Bull was well liked by both the stars he worked with and the studio he worked for. His technical know-how and creative flair helped him produce a wide collection of work that would see him regularly experiment on set as he worked, delivering images that in some cases still look fresh today.



CLARENCE SINCLAIR BULL / JAHN KOBAL FOUNDATION / GETTY IMAGES

The original

Greta Garbo CS Bull, 1931

Taken a couple of years after their first shoot together in 1929, this image of Greta Garbo was part of a promotional set of images for the film *Mata Hari*, taken in November 1931. Bull is quoted as saying that Garbo was his 'best subject... the easiest of all stars to photograph... having no bad side and no bad angles. Her rapport with the camera was such that, she seems to feel the emotion for each pose as part of her personality. Garbo was the most cooperative star I ever worked with.'

FURTHER READING

The Man Who Shot Garbo

£28, Simon & Schuster, 1989



This monograph was released to accompany the major exhibition at the National Portrait Gallery in London, with a mix of star portraits such as Vivien Leigh and Elizabeth Taylor, as well as a history of Hollywood.

Film-Star Portraits of the Fifties

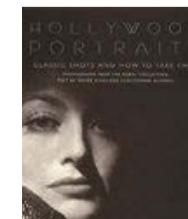
£12, Dover Publications, 2014



Looking a little further afield and with an introduction from John Kobal, this book consists of 163 high-quality black & white publicity shots of Hollywood stars from the 1950s, featuring the likes of Marlon Brando and Marilyn Monroe.

Hollywood Portraits

£82, Collins & Brown, 2000



This book, by AP's long-serving contributor Roger Hicks and professional photographer Christopher Nisperos, offers an in-depth analysis of around 50 classic Hollywood images, with informative copy and helpful diagrams.

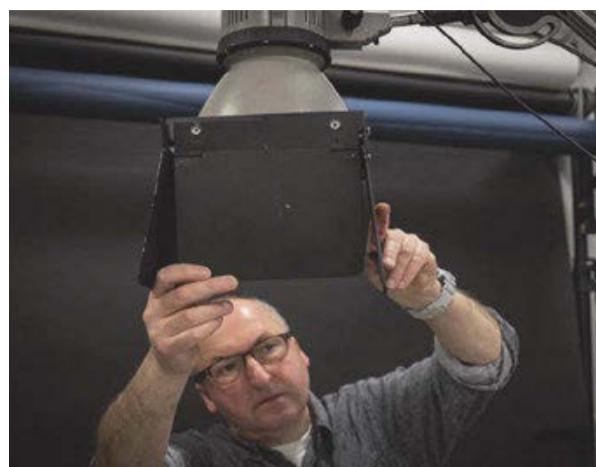


HOW WE RECREATED THE PICTURE



1 Lighting

With no defined key light, it's a question of building up the various elements to achieve our lighting mix. A light to the right of camera is positioned just above head height to introduce the side lighting, while the light to the left will throw the dominant shadows across the face thanks to the position of the hand.



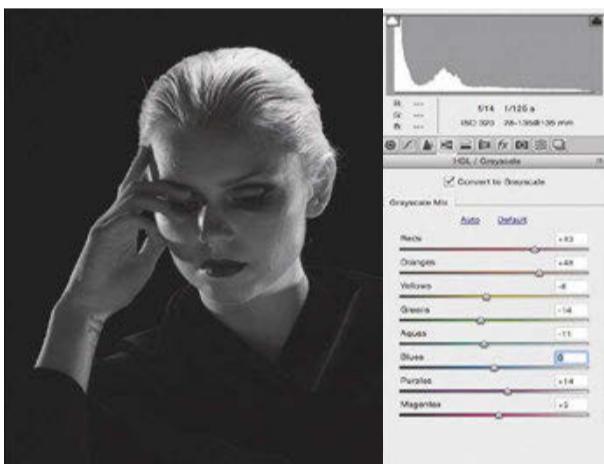
2 Kicker

The lighting is set up in such a way that there's no direct light hitting our model's face, so we'll introduce a large white reflector in front of her to light the shadows a little. We'll also bring in a light above to create some rim lighting on our model's hair that we're not getting from the light coming in at the side.



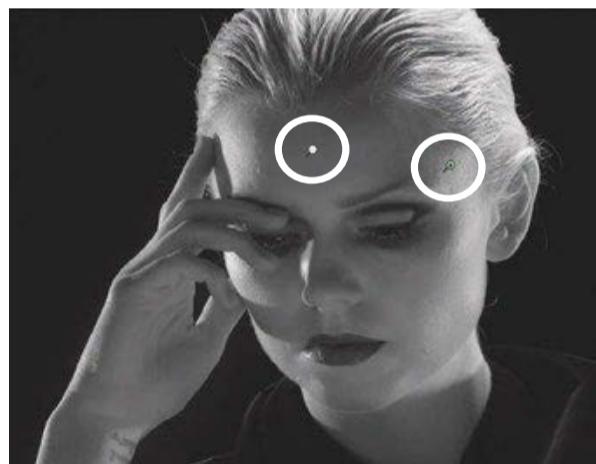
3 Shooting

With our lighting in place, we're now ready to bring in the model and start shooting. We've got two large spill-kill black boards as well as our black background to suck up any stray light. The posing, and especially the angling of the model's right hand and fingers, are critical to the success of the image.



4 Mono conversion

After making some minor adjustments, such as lifting the shadows, it's time to make the mono conversion. Some fine-tuning of the sliders is required, with the reds and oranges moved to the right to lift the shadows of the face further. With that done, it's now time to make some localised adjustments.



5 Localised adjustments

We need to work a bit more on the shadows, so a large brush with the Shadows slider pushed to the far right is used and brushed over the face. To soften the skin a little, we'll now select a new Adjustment Brush, this time dropping the Clarity right down and brushing over the skin to reduce the detail.



6 Fade to black

We need to tidy up a few elements that aren't quite jet-black, while the neckline needs realigning to fit with the original. We'll do these jobs with a black brush, varying the size and hardness as we go to get a smooth transition where necessary. We can now move on to retouching elements of the skin.



7 Clone and Healing

There's a tattoo on the inside of the model's wrist that is noticeable, so we'll use both the Clone tool and Healing Brush in tandem to get rid of this, gradually working over this area. It's then on to re-touching some of the facial features, with the Healing Brush being the perfect choice for this.



8 Layer Mask

A further step to smooth the skin is to duplicate the layer and then apply a Gaussian Blur filter to it (around 5 pixels will do). Creating a layer mask, we'll use a black brush over the areas of detail we want to retain. We'll now knock the Opacity of the layer back a little to just reduce the effect.



9 Finishing touches

To finish, we'll burn in the hair to darken it a touch, as it's a little light compared to the original. Because the depth of field falls off a bit more in the original, we'll make a quick selection around the hair, feather it and then apply a lens blur to defocus it slightly. Once the image has been cropped, it's finished.

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French connections

As this year's **Arles Photographic Festival** approaches, **Roger Hicks** takes a look back at Arles 2014 and offers a masterclass on how to make the best of your time during your visit

How would you like to spend a week looking at more photographic exhibitions than you'd normally see in a year? Add in free parties every night, where maybe half the guests are likely to be photographers. Set this in a city that was old when it sided with Julius Caesar against the Greeks of Marseilles, where the Roman amphitheatre is still in frequent use and where the hard, clear Provençal light seduced van Gogh. If you are travelling with someone who doesn't appreciate such things, the July sales are on.

This is the opening week of Les Rencontres d'Arles, held in early July every year. The first part of this article covers how to get the best out of the festival and the rest provides a brief summary of what I remember best from more than 150 exhibitions in 2014.

Rencontres means 'chance meetings' or 'encounters'. Don't worry if your French is not what it should be, as official information is presented in English as well. I have conversed in English with people from Germany, Morocco, Brazil, Poland, Belarus, Sweden, Holland, Italy, Finland, France and the USA. The free parties are *vernissages*, often translated as 'private views'. Most are held in the street, in which case you don't need to be invited. Just grab a glass, which is usually wine, or sometimes beer, Coca-Cola, mineral water or orange juice.

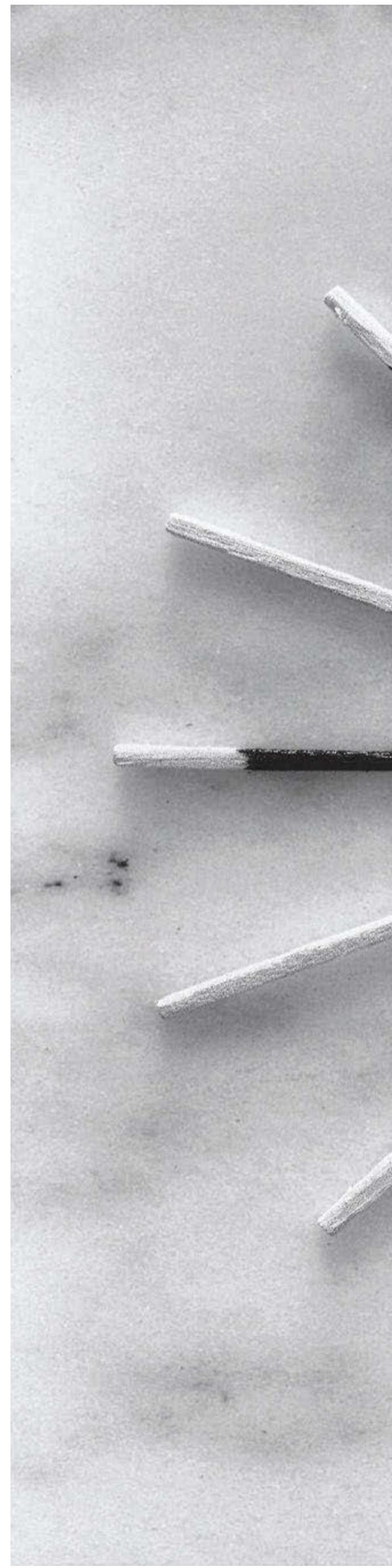
If one *vernissage* is uncongenial, move on to the next and grab another drink. Engage another stranger in conversation. You never know who you will meet. This is the point: *rencontres*, chance meetings. Remember to carry plenty of business cards.

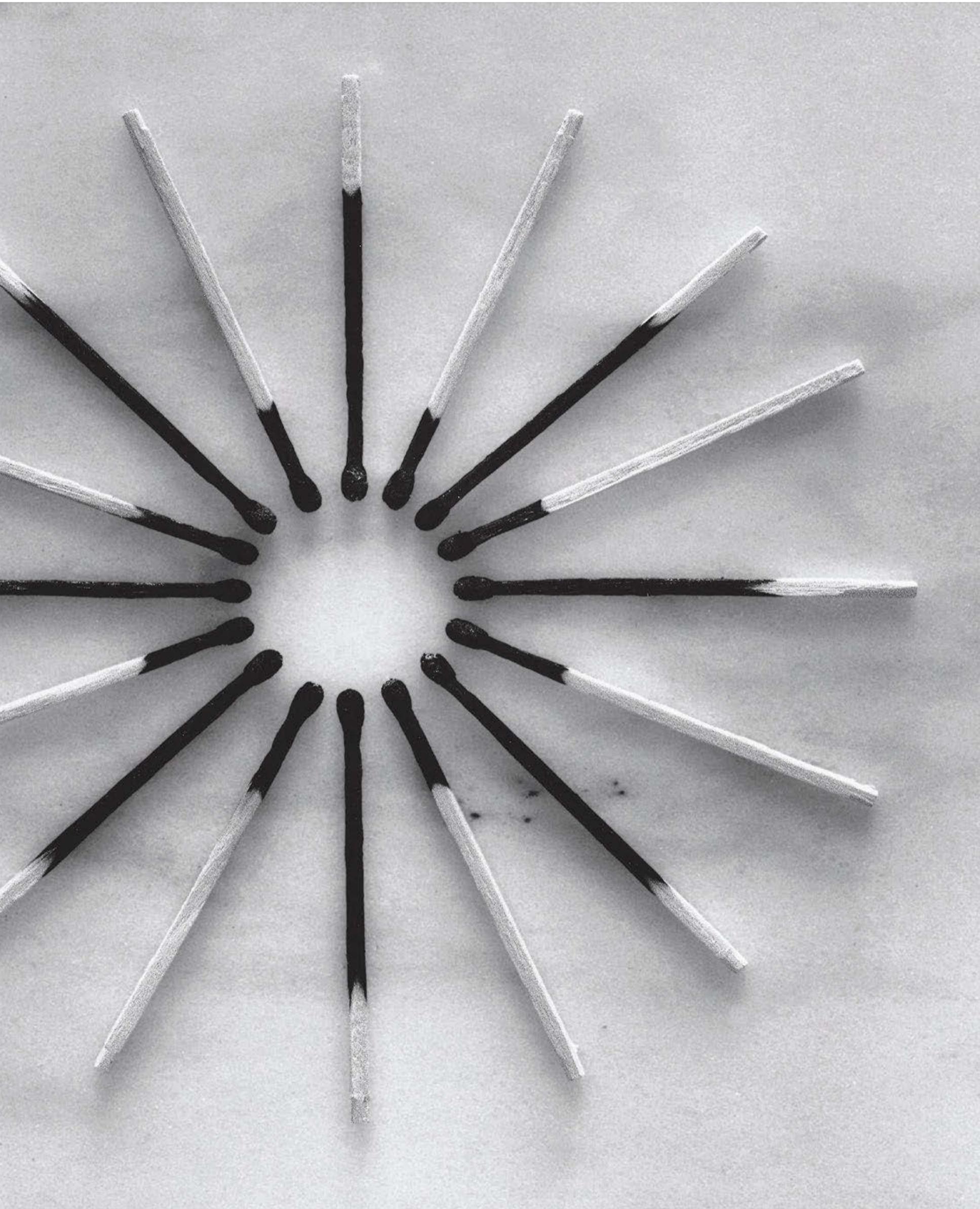
All right, you say, but doesn't this cost a fortune? It's the South of France, after all. We all know what that means: Cannes, yachts, millionaires, Saint-Tropez and starlets. Well, no. The South of France is a big place, Arles is not the haunt of millionaires. For a decade or so my wife Frances and I have stayed at the same hotel, the cheap-and-cheerful Voltaire, well inside the city walls. In 2014 we paid €40 a night for a double room with shower, handbasin and loo. A single room with shared facilities down the hall was just €30.

Mostly we eat at Le Fad'oli, possibly the best sandwich shop in the world, in the rue des Arènes just off the Place du Forum. Meal-sized sandwiches cost about €3.95-6.95 and 750ml of organic wine is €11. Sit at a table outside if you love to watch (and photograph) people. Or try a bull rib steak as served at many restaurants in the city: at the Voltaire they're €18, while their three-course set meal is just €13.

Of course, you can pay more than €200 a night for a room, and there's at least one Michelin two-star restaurant, but we spent about €1,000 for ten days' food and

'Sunburn' by Chema Madoz.
'They're all simple sight gags.' Well, yes. But if they make you smile, or sometimes even laugh out loud, who cares?





► accommodation for both of us. Of course, you have to get there, and a multi-entry, all-week exhibition pass is €49. Compare this with the cost of a ten-day package holiday. Even though it's work for us, there's nowhere we'd rather spend what little holiday money we have.

Now for the exhibitions – or to start, the venues. Several are old churches and other ecclesiastical buildings; quite a few are palaces and *hôtels particuliers* (luxurious old town houses for the rich); many are bars, restaurants and shops, sometimes empty shops rented especially for the Rencontres; some are private houses, especially cellars, and the old SNCF Ateliers (French railway workshops) house many more.

Forget disabled access, though. Usually, there isn't any. If you're in a wheelchair, bad luck. If you use a walking stick at all, bring it. Uneven pavements and floors, together with steep stairs, mean you'll need it. The other potential drawbacks are the heat (up to 38°C in a hot year) and lots of mosquitoes. Although 2014 was uncharacteristically cool (24–29°C) and mosquito-free.

There's always one exhibition so stunning that it is almost worth the

price of a week's pass alone. In 2014 it was Chema Madoz in the Parc des Ateliers, a Spanish surrealist photographer who had us laughing out loud. Visit www.chemamadoz.com to see why. In 2015 it will be something completely different.

The exhibitions

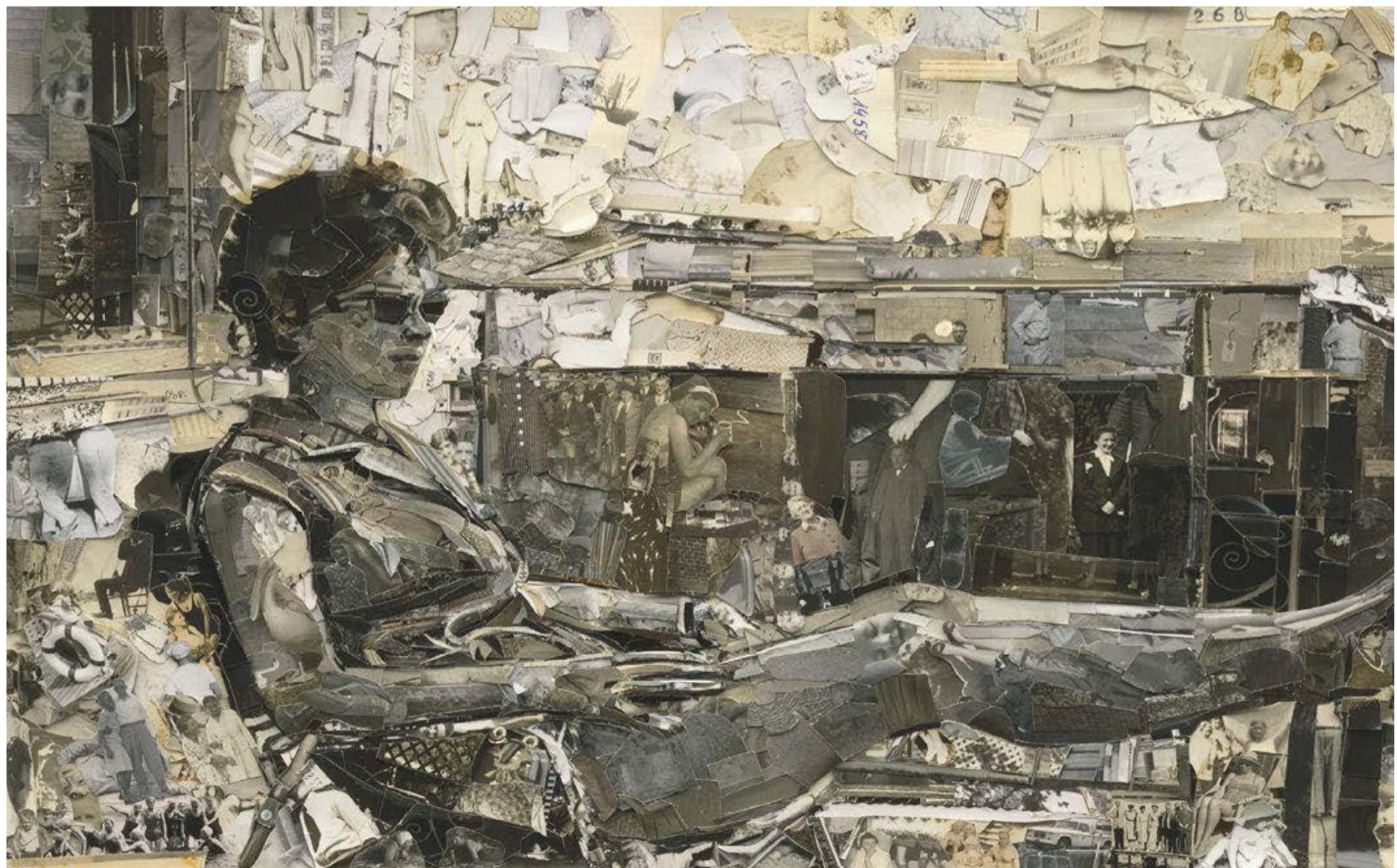
Two 2014 exhibitions had us in tears. One documented the move of *The Philadelphia Inquirer* from its long-time headquarters to somewhere smaller and cheaper. The newspaper is not dead – far from it – but the exhibition was like watching a much-loved great-aunt grow more and more frail, until she has to move into sheltered accommodation. The other was part of the photographic agency MYOP at 18 rue de la Calade. It was a documentation of the rural poor for the charity Secours Catholique/Caritas France. The most heartbreakingly shot was a cheap cash book in which a woman kept track of every penny she spent to make sure she did not fall into debt.

Galerie Vrais Reves (True Dreams) in the hôtel Reattu had an Irina Ionesco exhibition, while at the hôtel de Chartreuse, Jean Garcia showed a stunning series of

'This is what Arles does. It smashes your preconceptions; it spurs you to work on your own photography'

black & white photographs of forgotten Cubans who, decades after the revolution, live in poverty far from the tourists. *Hay que luchar* (We have to struggle) was presented under the umbrella of the Martine Montegrandi workshops. Both Vrais Reves and Montegrandi offer superb exhibitions every year.

There is always rubbish as well. With more than 150 exhibitions, there would be – you become very selective very quickly. Sometimes it's dull, seen-it-a-thousand-times pictures such as another miserable chronicle of an ageing parent, a broken-down Moscow apartment block or small-town America as patronisingly seen by Europeans. Sometimes it's holiday snaps masquerading as journalism. Sometimes it's curatorial incompetence. In 2014 we met no one who survived even an hour in the Bureau des Lices, which I described as 'a brief descent into hell' in my *Final Analysis* column in AP 17 January.



How often do you get a chance to see Vik Muniz originals? His giant pictures are mosaics of all kinds of images – you can study a single picture for hours



Robyn Tenniel's range is very considerable



Elliot Landy holding a picture of his wife



Exhibiting images in a decaying building



Diletta Paola Nicosia and one of her shots

After that, Frances was in tears so we dived into a bar, Le Sarto, for a beer. There we found a small but stunning exhibition of collages by JA (Julie Albarel), as described in that same *Final Analysis*. Further evidence that the Rencontres are not just for middle-aged, male gear-heads came from the extremely talented young graduates exhibiting work from the Accademia Teatro alla Scala, all but one of whom were young women.

Another superb exhibition of work by recent graduates came from the EFET photo school in Paris, especially Pierre Tostain's *Comme un garçon* (Like a boy) and Robyn Tenniel's red paint/kissing set. EFET is there every year, like the École Nationale Supérieure de la Photographie, which always exhibits at the Église Saint-Julien on the rue du 4 Septembre. These, and many other shows, are under the banner of Voies Off (www.voies-off.com), the fringe to the official event.

In 2014 the 'official' Rencontres featured Lucien Clergue, founder of the Rencontres in 1970, in honour of

his 80th birthday (he has since died). His work was another surprise. Previously, Frances and I had found it hard to get past his nudes-in-the-sea, which both of us find tedious in the extreme, and many of his pictures of rocks are not much better. But then we listened to an hour of a brilliant recorded interview and looked at countless of his other pictures. In particular, his 'Dying Bull, Nîmes 1978', is astonishingly moving. We are now converted to the popular perception that he was, indeed, a very great photographer.

This is what Arles does. It smashes your preconceptions; it spurs you to work on your own photography and enables you to meet all kinds of photographers. Some are well established. At Galerie Huit, we spent half an hour talking to Elliot Landy of Woodstock fame (see *Final Analysis*, AP 24 January). Others, now unknown, may become great photographers in the future. Of course, they won't all make it but some will, so it's an incredible privilege to meet them before they're famous.



Andrei Schukin appropriated a raised section of pavement and laid out his exhibition

The rest

THERE was so much more in 2014 that I cannot mention it all, and 2015 will be the same. There were magnificent Mexican interiors and brilliant pictures of stately homes at Chez Arthur et Janine; beautiful gum bichromates from William Ropp; a very temporary exhibition of the improbable pictures of Samuel Heracles Gascoigne-Simpson on a table in the street beside another excellent exhibition by Barry Cawston in an unoccupied shop. In the Magasin des Jouets was Swen Renault's brilliant parody, *Killing Becher*. There was also Andrei Schukin's pictures on a pavement, weighed down with stones. As someone once said: 'Turn over a stone in Arles and you'll find an exhibition under it.' Here were the stones.

Then there was the Little Big Gallerie, especially Thibault de Puyfontaine's book *Late Colours*, and the Holga pictures of Isabelle Levistre. Galerie Huit also hosted the (grant-making) Manuel Rivera-Ortiz Foundation (www.mrofoundation.org) and Vee Speers. Galerie 5 organised exhibitions at several venues; Laurent Benaim prints giant gum bichromate fine-art pornography. Soft but brightly coloured images by Sill Mahé de la Bourdonnais were at CirCa. Argentic is a wonderful bookshop and gallery.

Plus lots, lots more. I haven't even mentioned the awards and prizes, including Leica's Oskar Barnack Award, plus Mehdi Nédellec, a while-you-wait, silver-halide photographer; a print auction; an exhibition of 19th century pictures at the Departmental Museum; night-time projections of images; videos and talks.

And don't forget ours this year – Insh'Allah – taking place on Tuesday 7 July at 5–7pm, La Caverne d'Ali Baba, rue du 4 Septembre.



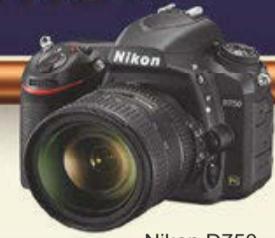
William Ropp is best known for his huge portraits, but we like his new gum bichromates even better

To learn more about *Les Rencontres d'Arles* visit www.rencontres-arles.com. This year's festival runs from 6 July until 20 September

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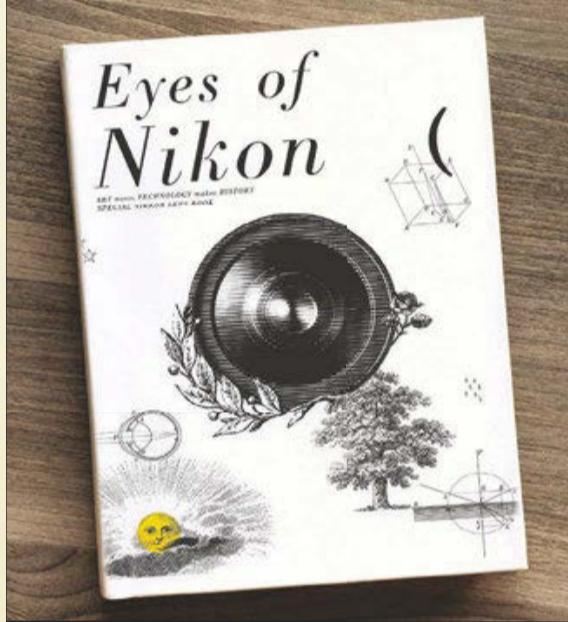
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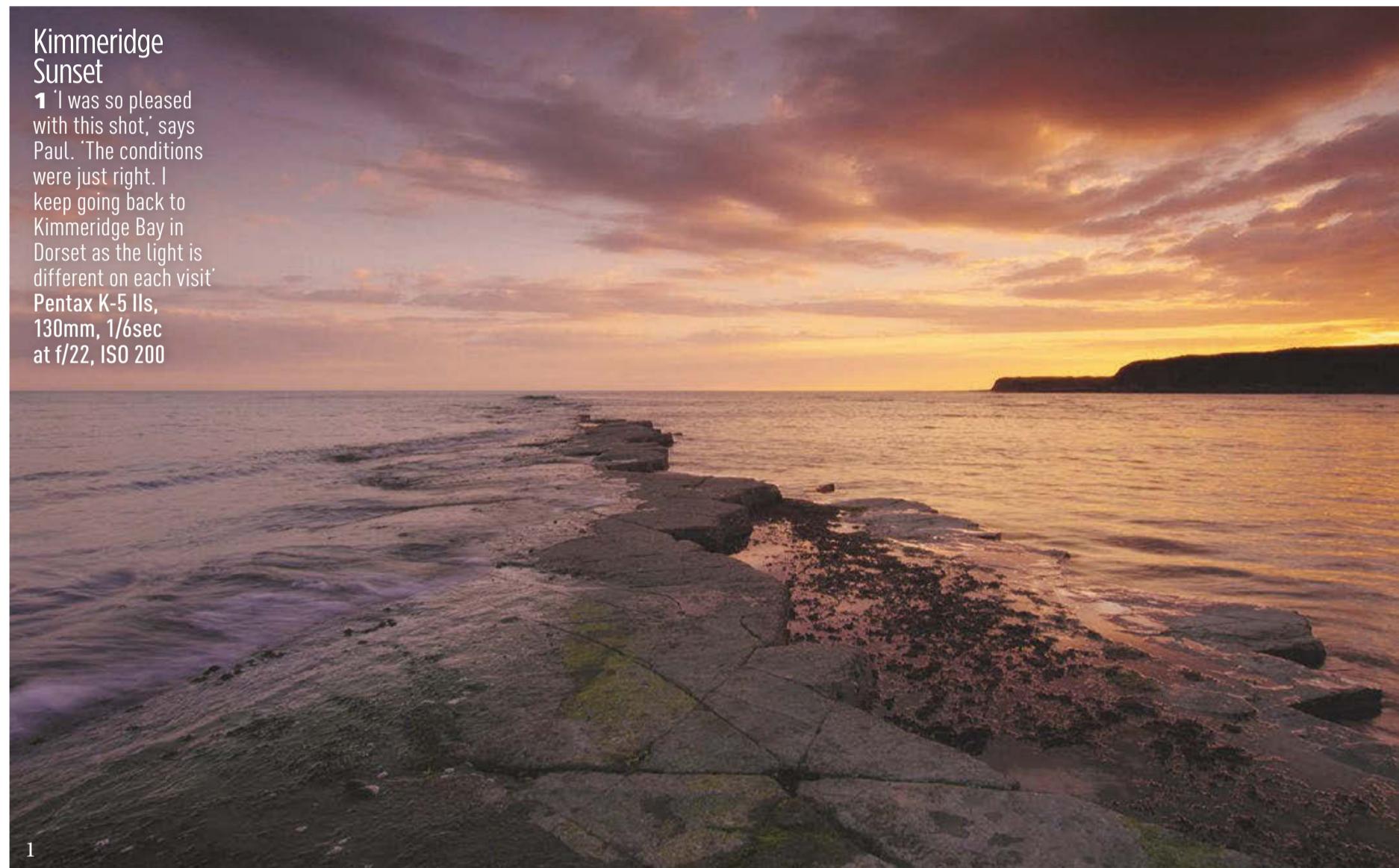
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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Kimmeridge Sunset

1 'I was so pleased with this shot,' says Paul. 'The conditions were just right. I keep going back to Kimmeridge Bay in Dorset as the light is different on each visit' Pentax K-5 II, 130mm, 1/6sec at f/22, ISO 200



1

Paul Harrison, West Sussex



Paul has specialised in landscape photography for six years. His work has been published in several well-known UK photography magazines and local-interest publications. He first became interested in photography when DSLRs began dropping in price and the hobby became more affordable to amateurs looking to dip their toe into the world of photography. Paul's images aim to offer a varied take on the beauty of the countryside, particularly in his stomping ground of West Sussex. To see more of his photographs, visit his website at www.paulharrison-photographs.co.uk.

Fairfield, Romney Marsh

2 St Thomas à Becket country church in Kent is a popular subject for photographers. Paul has included the reflections in order to create compositional balance Samsung GX-20, 10-20mm, 1/9sec at f/19, ISO 200

Woodcutter's Shed

3 This interesting location in Horsted Keynes has been accentuated by the deep winter snow and the late afternoon sky penetrating the spaces between the naked branches Samsung GX-20, 10-20mm, 1/2sec at f/27, ISO 200

River Mellte, Pontneddfechan

4 Paul used a double flash curtain to expose the foreground and kept the shutter open for 14secs in order to achieve this shot taken in South Wales Samsung GX-20, 10-20mm, 14secs at f/9.5, ISO 200



2



The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

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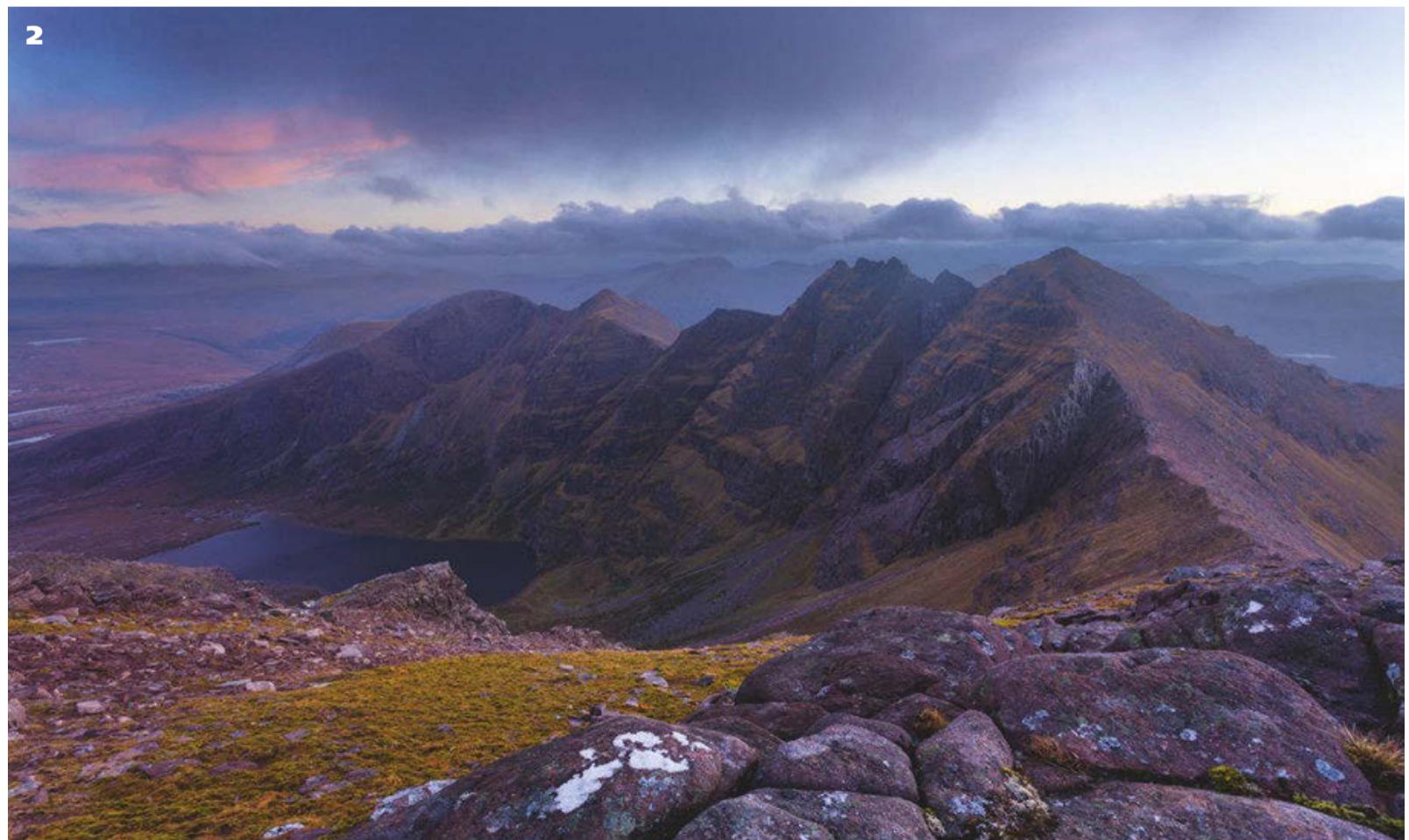


1

Sunset at St Abb's

1 This image was taken on the jetty at Pettico Wick in the St Abb's Head National Nature Reserve. Camillo says the best time of year to visit this location is in the summer months as the sun sets within the composition we see here.

Canon EOS 5D, 17-40mm, 6secs, 15secs and 30secs at f/11, ISO 100, ND grad, tripod



2

Reader Portfolio



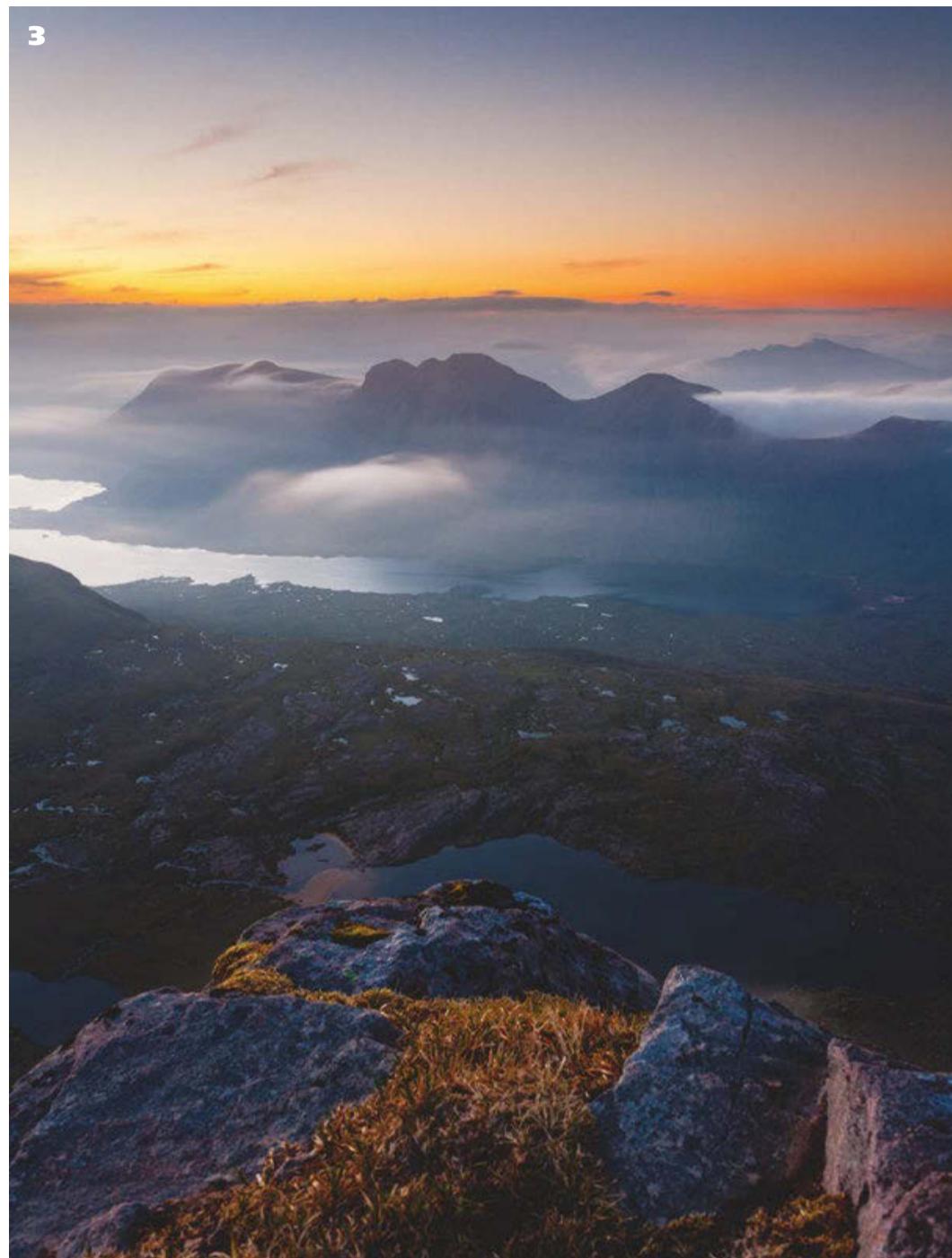
Camillo Berenos, Edinburgh



Camillo has been fascinated by the beauty of the natural world since an early age, but it was when his father gave him an SLR and a 'mouldy old 50mm prime lens' that his love of photography began to take hold. Then, when Camillo was studying for his BSc in biology, he found his friends' passion for nature contagious. As you can see from this selection, Camillo favours landscapes, particularly the scenes found in Scotland. To see more of his images, visit his website at www.berenospotography.com.

Twilight on An Teallach

2 Camillo has captured the subtle shades of twilight in this scene. The light is just enough to retain the vivid colours of the foreground
Canon EOS 5D, 17-40mm, 0.5sec and 1/8sec at f/14, ISO 100



3

Baosbheinn After Sunset

3 This incredible picture of low clouds hovering over the landscape was taken from the summit of Sgurr Mor, a munro on the Beinn Alligin in Torridon
Canon EOS 5D, 17-40mm, 25secs, 13secs and 6secs at f/13, ISO 100

Sunrise at East Beach

4 The parallel jagged rocks are a great subject to include with the velvety mists of the ocean waves
Canon EOS 5D, 17-40mm, 8secs and 3secs at f/14, ISO 100



4

Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to close the gap

THIS is a delightful photo from Dimpal Pamcholi. It was taken from a good angle using a Fujifilm FinePix S7000 bridge camera. The image is a little soft when viewed close up, but I think this is mainly down to the quality of the sensor. The following steps show how I was able to

use the Content-Aware Scale feature in Photoshop to compress the image and reduce the gap between the children. I applied a fairly extreme transform and a close look reveals some of the shadows are distorted and the calf's head in the background looks rather squashed.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER



BEFORE



1 Create an alpha channel mask

The first step was to define the areas that needed protecting when applying the Content-Aware Scale transform. I created a new alpha channel filled with black and painted with white on the mask to define the outline of the children (who I did not want to appear squashed when applying a Content-Aware Scale).



2 Apply Content-Aware Scale

I double-clicked the Background layer to convert it to a normal layer and chose Content-Aware Scale on the Edit menu to add a transform box. I selected the saved Alpha 1 channel from the Protect menu in the Options bar and checked Protect Skin Tones. I dragged the right handle inwards, closing the gap between the children.



3 Add tone adjustments

Finally, I went to the Filter menu and selected Convert to Smart Filters. I then selected the Camera Raw Filter from the Filter menu. Here, I applied some tone adjustments in the Basic panel to lighten the image slightly, particularly in the shadows. I also added a Graduated Filter adjustment to darken the lower section of the image.



AFTER



1 Make Basic panel adjustments

I began by opening the raw image via Camera Raw and made the following Basic panel adjustments. To demist the image, I added a lot more Contrast. To keep the detail in the darker areas, I lightened these using the Shadows slider. This was followed by some fine-tuning to the Whites and Blacks sliders and setting the Clarity slider to +40.



2 Reduce Highlights and Clarity

I wanted the previous adjustments to affect mainly the tram, so I added a masked Radial Filter adjustment that was configured to apply more darkening to the outer area and used a -100 Highlights adjustment to preserve detail in the sky, with a -28 Clarity adjustment to partially undo the Clarity that had been applied via the Basic panel.



3 Apply Graduated Filter

Finally, I added a Graduated Filter fading from the bottom of the image to the centre, where I applied a positive Exposure setting to lighten the bottom half of the picture. At this stage I also selected the Adjustment brush and selectively painted over the bottom section of the tram using a positive Shadows adjustment setting.

Adding localised contrast

WHEN the weather turns bad it can often be a good time to get outside and take photographs. For example, this picture by Tony Luxton is a perfect case of how you can make use of misty weather to help isolate the background, because without the mist I imagine the background might have been rather busy. However, the mist has also affected the detail in the foreground, so when processing a photo such as this it becomes

necessary to dial in more contrast at the post-processing stage.

The approach I used here was to first adjust the overall contrast to get the tram to stand out nicely. I followed this with a series of localised adjustments to balance the rest of the scene. When applying the Radial Filter adjustment, I edited this using the Brush Mask tools so I could make sure the background remained veiled in a soft mist.

Content-Aware Scaling

THE Content-Aware Scale feature is useful in those situations where you need to compress elements of a picture closer together or stretch them further apart. As you drag a side or corner handle you will usually find that the key elements will retain their shape, but

only up to a certain point, beyond which you will start to see jagged edges appear. There are two ways you can help prevent this happening. The Protect Skin Tones button can instruct the Content-Aware Scale to auto-protect the outlines of people, but in

more extreme cases you will need to create a Protect mask first. These examples show the difference between applying a Content-Aware Scale transform with no protection steps and with Protect Skin Tones and custom alpha mask protection enabled.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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Callum McInerney-Riley

tests a 14,000mAh external battery/portable charger

At a glance

- 14,000mAh power capacity
- Dual USB ports
- Charges via Micro USB

IT'S HARD to get excited by a power bank these days, as there are thousands out there doing almost the same job. However, RAVPower specialises in battery and power-based technology, and makes some of the highest-capacity power banks currently available, at a very affordable price.

The RAVPower Deluxe RP-PB13 14,000mAh power bank is one of the company's highlight products and is perfect for photographers. With a capacity of 14,000mAh, the RP-PB13 will charge the 1,080mAh battery of a Sony Alpha 7, for example, at least ten times before needing to be recharged. Alternatively, it can fully charge the Apple iPad Air 2's 7,340mAh battery, with plenty of juice to spare for topping-up your phone.

There are two USB ports on the front of the RP-PB13, one being a 5V/2A port and the other a 5V/1A. Both ports can be used simultaneously, so users can charge two devices. Four LEDs across the top indicate how much charge is left in the power bank.

Verdict

I find myself carrying more and more battery-powered gadgets and gizmos, so having one small device with a lot of power is fantastic. Weighing 290g and measuring 121.2 x 20.3 x 81.3mm, the RP-PB13 is fairly large and weighty, but without being a cumbersome addition to a kit bag. In size and weight it's comparable to an average-sized external hard drive. The device charges via Micro USB, which is a fairly universal charger. However, to charge the battery fully does take a while – if the battery is empty I leave it overnight and it's charged by the next morning.



ALSO CONSIDER

Veho Explorer 8400mAh

£45, www.veho-uk.com

With 8,000mAh power capacity, the Explorer has a lot of power in a small and compact design, although it features only one 2.1A USB port.



XSeries Sneaker Bank

£50, www.xseries.co.uk

Boasting a seriously cool design, the Sneaker Bank may only have 4200mAh, but it's great for topping up a smartphone or camera battery.



EC Technology Second Generation Deluxe

£32, www.amazon.co.uk

At 22,400mAh, the Second Generation Deluxe holds a large amount of power in a small device. It also has a sleek and stylish design.

**Amateur
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Recommended



Out now

Expert reviews of the latest kit to look out for

XSeries TuXSedo

● \$29.99 (£20), ● www.xseries.com

IF YOU own a GoPro and wish to dress it up like a Barbie doll, you're in luck. The XSeries TuXSedo is a neoprene cover for the GoPro Hero3, Hero3+ and Hero4. It comes in a variety of colours and patterns, including jungle camouflage, Union Jack flag and leopard print, and has specially cut-out areas for the lens and buttons so as not to inhibit the operation of the camera. It offers some protection from scratching and XSeries says the TuXSedo will shield a GoPro from the cold, thus increasing battery life. However, for the most part, the TuXSedo is an aesthetic addition to a GoPro. Callum McInerney-Riley



Amateur
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★★★

Mindshift Filter Nest Mini

● \$24.99 (£17), ● www.mindshiftgear.com

LAST year, Mindshift Gear released the Filter Nest bag, which is designed to hold around eight filters. The company recently added a smaller version to the range – the Mindshift Filter Nest Mini. This neat little bag holds four circular filters up to a maximum of 84mm. Each filter holder is colour coded and the dividers that separate the filters are soft inside to prevent scratching, but are also rigid to protect against squashing the filters. Four filters should be ample for most photographers, and I found myself taking a circular polariser, 3-stop ND filter, 10-stop ND filter and a UV filter out on shoots.

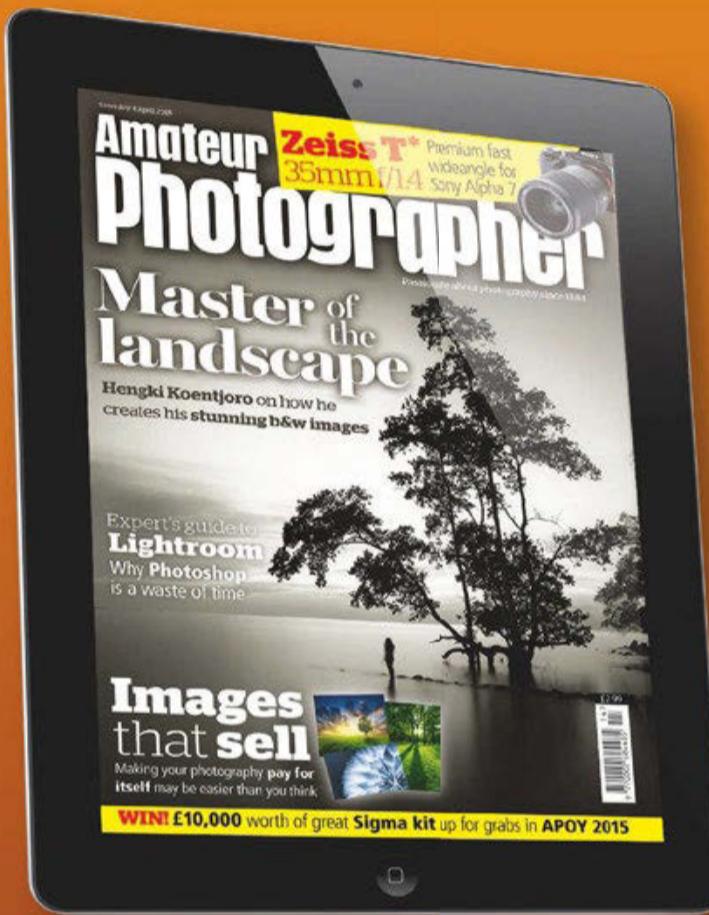
The Filter Nest Mini is a nice way to organise filters and have them with you without carrying all the clunky plastic packaging the filters came in. The materials appear to be of a high standard and the build quality is good. Callum McInerney-Riley

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★★★★★



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With its compact size and light weight, the GF7 is a camera you can carry around with you wherever you go

Panasonic Lumix DMC-GF7

Panasonic calls it 'the one that loves a selfie', but is the **Lumix DMC-GF7** a camera for serious photographers too? **Andy Westlake** finds out

Panasonic's GF series is one of the longest-running compact system camera ranges. Yet while the original Lumix DMC-GF1 of 2009 is fondly remembered as a cult classic, successive models were designed to appeal mainly to entry-level photographers, with simplified controls based around touchscreen operation. The 2013 Lumix DMC-GF6 veered back the other way a little, with the reintroduction of more physical controls. However, the new Panasonic Lumix DMC-GF7, at first sight, has gone back to being a camera for casual photographers, including a currently fashionable emphasis on shooting selfies.

Based on this history, it's not entirely clear that Panasonic is sure who the GF series is aimed at any more. But in this test we have a simple question to answer – is the GF7 any good, and if so, who might be interested in buying it?

Features

Like other current Micro Four Thirds models, the GF7 is based around a 16-million-pixel, Four Thirds sensor. It offers a standard sensitivity range of ISO 200–25,600, with an extended ISO 100 setting also available.

Continuous shooting speed is very respectable, with a maximum shooting rate of 5.8 frames per second with fixed focus, and a seven-frame buffer for raw

shooters (JPEG users can keep going until the card is full). With continuous focusing enabled, the rate drops to 5fps.

One notable feature is the hybrid electronic/mechanical shutter, which gives speeds up to an impressive 1/16,000sec. Not only is this useful for shooting with fast lenses in bright light, but it is also extremely quiet and discreet.

A tiny built-in flash pops up out of the 'hump' above the lens. Its guide number is just 5.6m @ ISO 200, so it's not especially powerful. Naturally, Wi-Fi is built in for camera control and image sharing, although NFC-mediated set-up has surprisingly been omitted.

Other features include a peaking display to assist



Data file

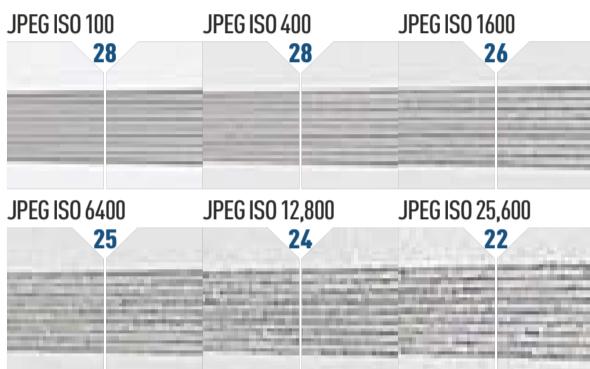
Panasonic Lumix DMC-GF7

Price	£430 (with 12-32mm kit lens)
Sensor	16-million-pixel, Four Thirds MOS sensor
Output size	4592 x 3448 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds mount
Shutter speeds	60-1/16000sec
ISO	100-25,600 (extended)
Metering system	1,728 zones
Exposure comp	±3EV
Drive mode	5.8fps
LCD	3in, 1.04-million-dot tilting touchscreen
Viewfinder	No
AF points	Contrast detection with 23 points
Video	1080p at 60fps, MP4 or AVCHD
External mic	No
Memory card	SD, SDHC, SDXC
Power	DMW-BLH7E rechargeable Li-ion, 230 shots (CIPA standard)
Dimensions	106.5 x 64.6 x 33.3mm
Weight	266g with battery and card

Panasonic GF7

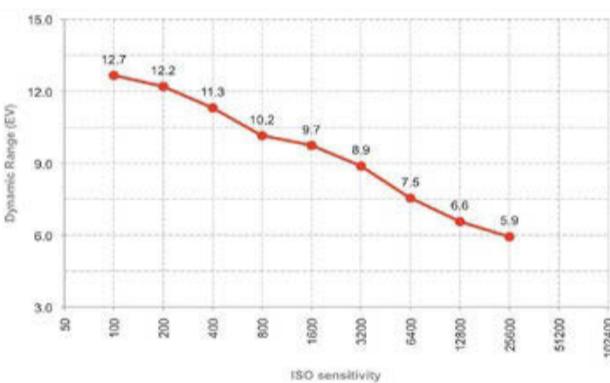
Resolution

Using the supplied 12-32mm zoom at 25mm f/5.6, the GF7 resolves approximately 2800L/ph at ISO 100 in our resolution tests, which is a reasonable result for a 16MP camera. It maintains this at the lower end of the sensitivity range, dropping to 2600L/ph at ISO 1600. At higher settings it falls more rapidly, to 2200L/ph at ISO 25,600.



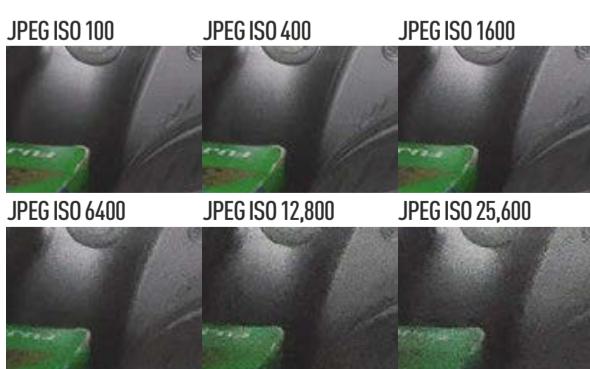
Dynamic range

With a peak dynamic range of 12.7EV in our Applied Imaging tests, the GF7 performs well for a Micro Four Thirds model. The range drops monotonously as the sensitivity is raised, indicating increasing noise. Beyond ISO 3200, the very low reading indicates that little shadow detail will be recorded.



Noise

The GF7 gives nice clean images at ISO 100, with noise increasing visibly as soon as the sensitivity is raised. But the in-camera processing does a good job at higher settings, suppressing chroma noise without losing overall colour. Images get visibly very noisy at ISO 3200 and above, with increasingly muddy shadows, and the top two settings of ISO 12,800 and ISO 25,600 are just barely usable.



➤ manual focus, and zebra pattern to judge exposure in video. There's also a built-in intervalometer for time-lapse shooting, and a dual-axis electronic level to help avoid wonky horizons and converging verticals.

This being 2015, though, Panasonic doesn't want you to worry about these details. Instead, it's really pushing the camera's selfie-friendly credentials. The 3in touchscreen tilts upwards and forwards, activating an array of special features. Couples can trigger the shutter simply by bringing their faces close together, whereas singletons can do so by waving a hand in front of their face. There's even a slimming mode, which stretches the image vertically to make faces appear thinner. Annoyingly for purist photographers, these all work rather well.

Build and handling

With dimensions of just 106.5 x 64.6 x 33.3mm, the GF7 is a very small camera, and despite its tilting screen it is not that much bigger than the highly regarded GM1. The GF7 comes with a compact 12-32mm f/3.5-5.6 optically stabilised pancake zoom, which has a useful 24mm (equivalent) wideangle setting but a somewhat limiting 64mm (equivalent) tele end. The ensemble weighs just 336g, so you can carry it around all day without noticing.

The GF7 has sufficient external controls for the main exposure settings, especially if you assign the top-plate Fn1 button to access ISO. The rear dial that's used to change aperture, shutter speed and so on is rather small and fiddly, but that's common on cameras this small. The touchscreen interface gives access to almost any setting you might need, with five customisable on-screen touch buttons and a user-configurable quick menu, and thankfully Panasonic hasn't felt the need to dumb it down at all relative to higher-end cameras. Larger enthusiast-focused models with extra buttons and dials are still quicker to operate, but the GF7 makes good use of its scanner resources.

Panasonic has aimed for a retro design, with silver-coloured top and base plates, and a choice of a black or brown leatherette coating. The build quality isn't bad, but it's noticeably more plasticky than the solid-feeling GM1. Unfortunately, the rather clumsy-looking hump on the top-plate that houses the flash somewhat spoils the GF7's looks, although it has the practical advantage of lifting the screen away from the body so you can see it more clearly when it's facing forwards.

Performance

When shooting, the GF7 is impressively slick in operation. Autofocus is fast and accurate, even in low light, and the subject can be selected intuitively by tapping the touchscreen. The camera responds promptly to a press of the shutter button, and is remarkably quiet. Indeed, if you switch to the fully electronic shutter mode, it's silent. Controls and menus are fast and responsive, meaning the GF7 doesn't feel like an entry-level camera in use.

The 1,728-zone metering is generally reliable and accurate, and I only felt the need to apply exposure compensation in extreme

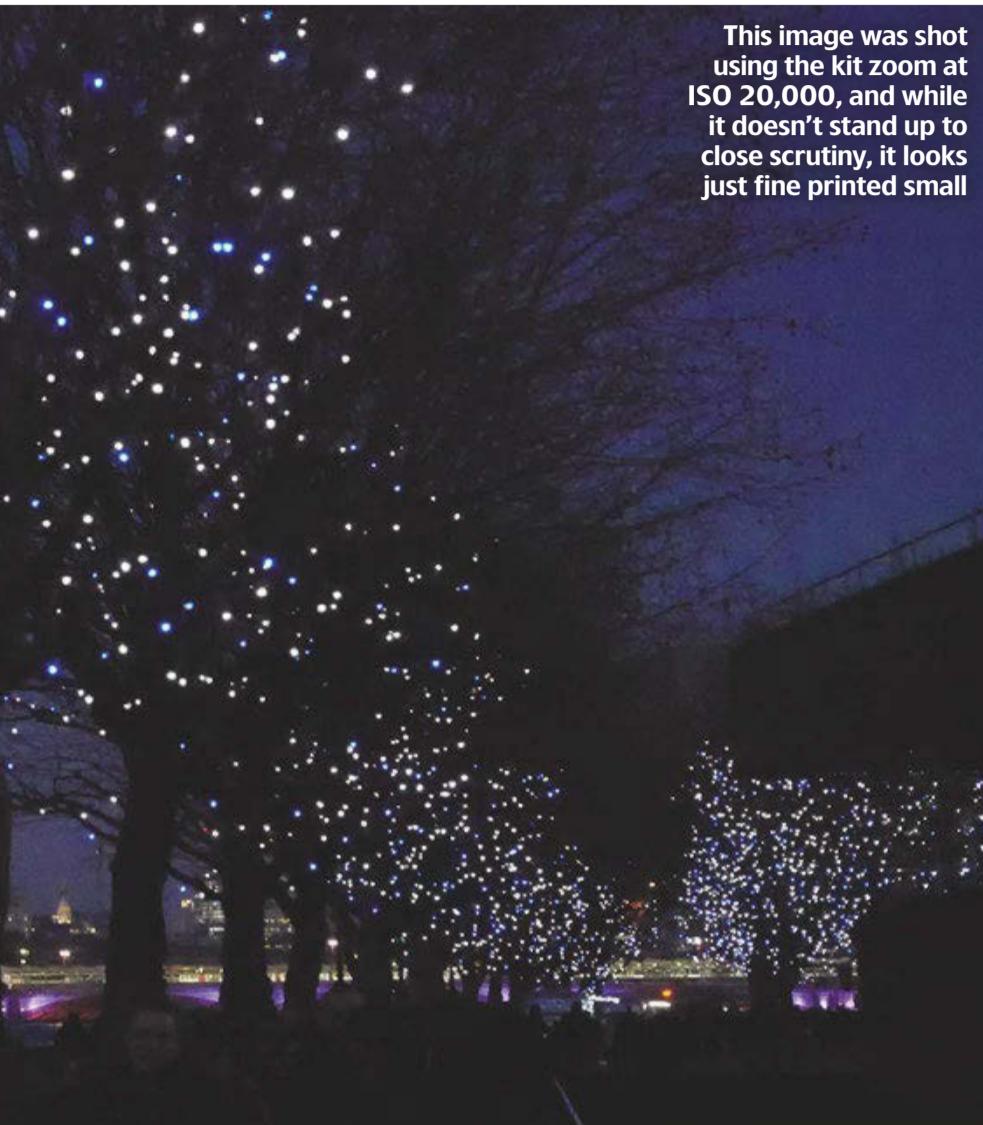


lighting conditions. The camera also previews exposure accurately in live view, which removes any guesswork from this process. Auto white balance usually works well, but can benefit from manual intervention in shady conditions.

Things start to go awry, though, when you switch to playback mode. The camera takes what feels like an eternity to bring up the first image, and when you zoom in to check focus the review image rapidly runs out of detail. It's OK at 4x zoom, but at 8x everything looks like it's simply not sharp. Luckily, any fears are allayed when you view your pictures on a computer – the 12-32mm kit zoom is remarkably good for such a tiny lens, delivering plenty of detail across the frame, although it's a bit soft towards the edges and corners.

In fact, image quality is, overall, really rather good. Panasonic's colour rendition may not have quite the same eye-candy appeal as Olympus's, for example, but when viewed in isolation it's far from unattractive. There's plenty of detail at low sensitivities, and the camera's JPEG processing does well at high ISOs. It does a good job of maintaining colour saturation, and while shadow detail tends to be obliterated, the noise reduction retains a good amount of midtone detail and texture.

However, not everything works perfectly. For example, I found the panoramic mode to be distinctly pernickety, frequently admonishing me for moving the camera at the wrong speed. The camera also frequently got the stitching wrong, or showed banding from uneven exposure. A few of my attempts came out OK, but other brands do much better.



This image was shot using the kit zoom at ISO 20,000, and while it doesn't stand up to close scrutiny, it looks just fine printed small

Our verdict

AFTER spending some time with the GF7, I'm happy to report that it's a very capable little camera. Indeed, I'd be tempted to suggest that, aside from build quality and its slightly cheesy looks, in some ways it's a better camera than the highly regarded GM1. The flip-up screen is genuinely useful, and the larger size means that the GF7 is more comfortable to hold.

The problem facing the GF7, though, is that it's in a cut-throat class that's packed full of very capable little cameras, but offers little to make itself stand out. In comparison, the Sony Alpha 5100 offers a larger sensor

and an incredibly sophisticated autofocus system, the Olympus Pen E-PL7 includes in-body image stabilisation and arguably

more attractive JPEG output, and the Fujifilm X-A2 has enthusiast-friendly twin-dial controls.

Don't get me wrong, I rather like the GF7, but I'm just not sure that it brings enough to the table to make it a really compelling option for the casual photographers it's designed for. Instead, it may be more attractive to existing Micro Four Thirds users as a compact second body.

For and against

- +
- Tiny size and light weight
- +
- Fast focusing and shooting
- +
- Compatible with huge range of Micro Four Thirds lenses
-
- Playback is slow and low resolution
-
- Cheap-looking design
-
- Image quality lags behind rivals

FEATURES	8/10
BUILD & HANDLING	6/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10

**Amateur
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Focal points

The GF7 fits plenty of useful features into its unassuming little retro-styled body

Creative filters

Image-processing filters include retro and monochrome modes. Raw files and unfiltered JPEGs can be saved alongside.

Battery

The DMW-BLH7E Li-ion pack is rated for 230 shots, and charges externally.

Silent mode

Turns off AF assist lamp and operation sounds, and switches to electronic shutter for stealth shooting.

Video recording

Movies can be recorded in full HD at up to 50fps, with built-in stereo mics.



Micro Four Thirds lens mount

Allows use of a huge range of lenses from Olympus, Panasonic and others.

iA button

A tap quickly puts the camera into full auto mode.



Connectors

The GF7 has HDMI and USB ports for connection to a TV or computer.

EVERYTHING you need to get started in photography, from understanding the basics to shooting advice from the pros.

The cover of the magazine features a photograph of a coastal scene at sunset, with a castle on a hill in the background and a rocky foreground. The title 'Complete guide to PHOTOGRAPHY' is prominently displayed in large, bold letters, with 'PHOTOGRAPHY' in yellow. Below the title is the subtitle 'THE ULTIMATE HANDBOOK TO CAPTURE YOUR BEST EVER SHOTS'. A red circular badge on the left says 'ONLY £9.99*' with a small asterisk below it. A blue circular badge on the right says '164 PAGES'.

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The zoom has a closer focusing distance than its predecessor and delivers a particularly pleasing circular bokeh

The art of flight

Michael Topham takes to the fields of Kent to find out how Canon's new **EF 100-400mm f/4.5-5.6L IS II USM** fares at photographing wildlife for which it's designed

As I reach for my sun visor to block the blinding light and navigate the winding country roads towards Doddington village in Kent, it strikes me that today's field test could be my hardest challenge to date. My unperturbed journey has me pulling onto the stunning grounds of Doddington Place Gardens earlier than planned, and I use my spare time to study some tips on how to capture the best shots of birds in flight.

Today I'm paying a visit to the Hawking Centre to experience what it's like to photograph birds of prey with what is currently one of Canon's most popular telephoto zooms, and a lens that's got wildlife photographers excited – the EF 100-400mm f/4.5-5.6L IS II USM.

Reaching for my monopod and

kit bag from the back seat, I have a difficult decision to make. Do I start by using the lens with the Canon EOS 5D Mark III or pair it up with the EOS 7D Mark II? Thinking about the pros and cons of each, I sway towards using the 7D Mark II. My thinking is that the extra reach (160–640mm) that I'll get from mounting the lens on an APS-C body could be of benefit, plus the resulting wider spread of AF points across the frame might be helpful.

As I enjoy a morning brew with Aaron, my falconer for the day, I prepare for what lies ahead by attaching the lens hood to prevent today's low sun playing havoc with glare and flare. As the hood locks into place, it exposes the new slide window that Canon has added to allow fast operation and easy access to circular polarising filters.

Before I know it, I'm standing

outside the aviary with hawks to my left and falcons to my right. While the barn owls are weighed prior to their morning flights, I take the opportunity to capture a series of close-ups of the larger birds of prey. Setting the 7D Mark II to aperture priority and dialling in the maximum aperture of f/4.5, I slowly extend the zoom beyond 100mm, at which point I become aware of the lens aperture closing to f/5 at 130mm and to f/5.6 at just a fraction past 300mm.

With the trees in the background a good distance from my subject, I compose tightly on a bald eagle's head and rattle off a few frames. A quick magnified inspection

At a glance

- £1,999
- Canon EF mount
- 21 elements in 16 groups
- 9 diaphragm blades
- f/4.5-5.6 maximum aperture
- f/32 minimum aperture
- 98cm minimum focusing distance
- 77mm filter size
- 94 x 193mm
- 1,640g





Vignetting

ALTHOUGH not so much of a concern on my field test while using the lens with an APS-C body, a closer study of images shot with the lens attached to our full-frame EOS 5D Mark III revealed signs of vignetting throughout the focal range.

With the zoom set to 100mm, vignetting is clearly visible between f/4.5–5.6, but all traces disappear quickly by the time you reach f/6.3. It's a similar story when the zoom is set to 200mm, but as you get towards 300mm the dark corners are more obvious, particularly when the aperture is opened to its f/5.6 maximum.

All traces of vignetting disperse by f/11 at 300mm and by f/16 at 400mm. It should be noted that while the vignetting produced by the lens at its wider 100–200mm end isn't derogatory to the final image, and in some cases can help to draw the viewer's eye to the centre of the frame, the vignetting at 300–400mm is more offensive and users may well want to enable the relevant lens profiles in Camera Raw or DxO when they become available to help correct for this.



around the image on the screen reveals that the nine aperture blades of the lens deliver a pleasing bokeh, rendering any out-of-focus points of light as an attractive circular shape.

With a few successful shots under my belt, it's time to put the lens through rigorous testing. Lens and camera slung over my shoulder, I decide to leave my monopod behind. Weighing 1,640g, it already feels more portable than other telephoto zooms such as Sigma's 150–600mm f/5–6.3 DG OS HSM | S, which is a monster by comparison.

As I start to mull over the best AF settings to use to capture the stunning barn owl that's been brought out to fly, it is unleashed from the glove and glides over to perch on a cast-iron gate. Realising the potential of getting a better shot in the portrait format, I rest the rather small tripod plate of the lens on the palm of my hand for some additional support and, with a quarter turn of the zoom ring, set the lens to 300mm, which equates to 480mm on the DSLR I'm using.

It's at this moment I appreciate my decision to pair the lens with the 7D Mark II – I wouldn't have been able to zoom in as tightly had I used the 5D Mark III, unless I also used the 1.4x converter that I just remembered I'd packed in my jacket pocket at the last minute.

Repositioning the AF point over the eyes, I half depress the shutter and I'm staggered by how quickly the lens locks focus on the target in a near-silent manner, allowing me to capture the shot I want.

Walking through the immaculate gardens presents the perfect vantage point to attempt the shot I'm really after – an owl in full flight, flying directly towards me. Setting the AF system to AI servo and the drive mode to its 10fps setting, I liaise with Aaron to make the shot possible and rattle out a continuous burst as the owl swoops towards me. Reviewing my images, I'm shocked to discover that not one of the 14 frames I've shot is sharp. This poor success rate immediately has me questioning whether the fault lies with the lens or my technique.

A quick glance at my AF mode identifies the issue. Not only am I still using single-point AF rather than zone AF, which is far too restrictive for birds moving so quickly through the frame, but the rapid burst isn't giving my DSLR and its autofocus a chance to keep up. Bearing in mind a DSLR's autofocus sensor only operates when the camera's mirror is down, I switch the drive mode to low-speed continuous (3fps) and deploy the 7D Mark II's new wide-zone AF mode. Instantly, my success rate improves and on my

second opportunity I bag the shot.

After a morning's shooting with the lens's 4-stop image stabiliser turned on, I'm interested to know what difference it makes. As if by coincidence, the moment I switch the stabiliser off, a fleeting opportunity to capture wild hawks circling above presents itself. 'You'll do well to capture those birds so high,' Aaron comments. Seeing it as a challenge, I quickly attach my 1.4x teleconverter, turning the lens into a whopping 224-840mm equivalent.

Regrettably, autofocus doesn't appear to work with the converter attached, leaving me with little choice but to remove it again – something I later discover is an issue caused by not updating the 7D Mark II's firmware to v1.2.1. Loosening off the friction control ring that's designed to prevent the zoom from creeping when carried over the shoulder, I set the lens to its maximum telephoto setting and employ Canon's newest image stabilisation mode – mode 3 – whereby image stabilisation is active and ready for use the moment the shutter releases, but the stabilisation is not in effect until that precise time.

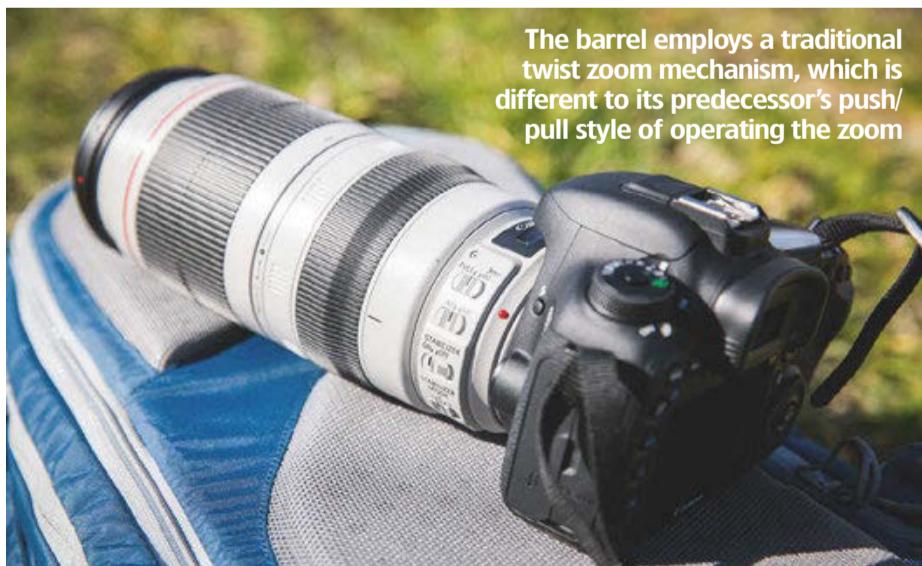
The result of this means I'm not fighting against the IS doing its work as I track the hawks through the viewfinder. I'm so satisfied by the images I've taken of the wild hawks above, and by how well the new IS mode works, that it becomes my default stabilisation mode for the rest of the day. Out of curiosity, switching the IS system off and on at maximum telephoto reveals just how powerful an influence the IS system has on counteracting camera shake. A quick handheld test reveals it's

This image depicts the level of sharpness the lens is able to resolve at 400mm with the aperture set to f/5.6



'The rapid autofocus and superb image stabiliser is where the lens really excels'

The barrel employs a traditional twist zoom mechanism, which is different to its predecessor's push/pull style of operating the zoom



possible to get sharp shots of stationary subjects at 400mm (640mm equivalent) with a shutter speed as slow as 1/25sec – provided you've got a steady hand.

Final thoughts

Other than the fairly small tripod plate, which would have been better if it were made longer to aid carrying, I found very little to fault while using the lens in the type of environment for which it's made.

Inspection of images back on my iMac revealed exceptional levels of sharpness, with the optimum sweet spot between 100mm and 200mm found at f/6.3-8. At the longer end of the zoom, opening the aperture to around f/5.6-6.3

delivers the sharpest results, but vignetting is ever-present at these settings. The rapid autofocus and superb image stabiliser are where the lens really excels. For those shooting fast and erratic subjects, such as birds or action sports, it certainly doesn't disappoint.

Given that I've been offered £500 for my older EF 100-400mm f/4.5-5.6L IS USM (in mint condition) from a second-hand dealer, I now have a difficult decision to make. Can I justify spending the £1,500 to upgrade to this fabulous zoom lens that has clearly been given more than a makeover by Canon? For the time being, at least, it's been added to my wish list.

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Shooting between f/4 and f/8 gives incredibly sharp images right into the corners

Fujifilm Fujinon XF 16-55mm f/2.8 R LM WR

Callum McInerney-Riley tests the long-awaited fast-aperture zoom lens for X-series cameras

One of the most popular lenses among DSLR photographers is the 24-70mm f/2.8. It's a lens praised for its versatility due to its fast aperture and useful focal range, and these attributes make it a decent tool for everything from portraits to landscapes.

The new Fujinon XF 16-55mm f/2.8 R LM WR fulfils this role for Fujifilm X users, boasting a constant f/2.8 maximum aperture throughout its 24-84mm (equivalent) zoom range. This closely matches the ever-popular 24-70mm, although just outdoing it at the long end.

Features

A total of 17 elements in 12 groups are used to construct this lens, including three aspherical elements designed, says Fuji, to control pincushion and barrel distortion. Three additional ED glass lenses are included to reduce lateral and axial chromatic aberration.

A benefit of the internal focusing system of this lens is that it doesn't rotate the front element. This makes it much more user-friendly when using filters such as ND grads or polarisers. The lens accepts widely available 77mm filters. Nine rounded



aperture blades make up the iris diaphragm.

An f/2.8 aperture used with an APS-C-sized sensor will produce a depth of field equivalent to f/4.5 on a full-frame camera. For this reason, the extended focal length of this lens (when compared to a full-frame 24-70mm lens) is very useful, giving increased background blur and a very flattering focal length for subjects such as portraiture. When used wide open, this lens gives beautiful rounded bokeh and a generally pleasing look to out-of-focus backgrounds.

Supplied with the lens is a petal-shape lens hood that helps to reduce flare and increase contrast. The lens features Fuji's Nano-GI and Super EBC Coatings, which do a remarkable job of cutting down flare. I



With fast, accurate autofocus, the 16-55mm allows users to capture moments very quickly

55mm f/2.8



This was shot wide open at the telephoto end. The crop below shows excellent sharpness

Detail crop



➤ I found that when shooting with the sun in the top corner of the frame, I was still able to retain a good amount of contrast with only a minute amount of lens flare visible.

It's also worth noting that this Fuji 16-55mm lens doesn't feature any optical stabilisation, as the company felt that adding it would compromise the optical quality of the lens. While this may be true, other companies have managed to achieve fast zoom lenses with stabilisation that are optically very good – for example, Samsung's 16-50mm f/2-2.8 S ED OIS for its NX series of mirrorless cameras.

Autofocus

An inner focusing system is used in the Fuji 16-55mm lens, driven by a twin linear focusing motor. In use, the autofocus is barely audible. In fact, the grouping of the aperture blades actually makes more noise than the AF does.

In testing, Fuji says the lens can achieve a 0.06sec focusing speed when paired with any X-series camera with a phase-detection option, which makes it one of the firm's fastest AF lenses. When mounted on a Fujifilm X-T1 using the latest version 3.0 firmware, I found the lens performed brilliantly – it is certainly one of the fastest focusing lenses in the X series we have seen to date.

Build and handling

Like the recent Fujinon XF 50-140mm f/2.8 R LM OIS WR, the 16-55mm lens brandishes the WR suffix, which indicates that it is weather-resistant. It's also resistant to dust and temperatures as low as -10°C. With weather-sealing in 14 different locations, it is designed to match the X-T1, which is currently Fujifilm's

'When used wide open, the Fujifilm lens gives beautiful rounded bokeh'

only weather-sealed X-mount camera.

Weighing 655g, the Fuji 16-55mm lens is a fairly substantial piece of kit. Its weight reflects the fact that, aside from the large amount of glass used in its construction, the majority of the barrel is made from a high-grade metal. The only bit that doesn't have that cold-to-the-touch metal feel is the rubberised zoom ring.

Coupling this lens with the Fuji X-T1 was OK, but I felt that if this were a lens I would continuously use, I'd want to invest in a battery grip for the camera to improve the overall handling.

As with all Fujinon R lenses, the 16-55mm has a manual aperture ring. It is marked in full-stop increments and adjustable in $\frac{1}{3}$ stops, each with an audible click. There is an increased resistance when switching between f/22 and the A (auto) setting to ensure neither setting is used accidentally. In comparison to some of the other Fujinon lenses, the resistance on the aperture ring feels stiffer, so it's less likely to be changed accidentally. The focus ring and the zoom ring are also very smooth, and the zoom ring offers enough resistance to eliminate lens creep.

Image quality

Often zoom lenses must compromise somewhat on sharpness, especially when the focal range is rather extensive, so they can be forgiven when they are comparatively softer than corresponding prime lenses. However,



Even high ISO images are improved, as noise reduction algorithms have lots of detail to work with

such forgiveness is not required of the XF 16-55mm f/2.8 R LM WR, as its impressive sharpness exceeds expectations for this type of lens by a fair margin.

At the widest 16mm end of the focal range, the lens performs very well, showing great sharpness even at a maximum aperture of f/2.8. When shooting subjects in the distance at 16mm, the lens seems to hit optimum sharpness between f/4 and f/8. Apertures of f/13 and beyond start to see a slight drop in sharpness due to diffraction blurring details, but even at f/22 images are still quite usable.

In the middle of the focal range the lens performs similarly in terms of sharpness and aperture. At the longest focal length, 55mm, the sharpest point of the lens is around f/4, while f/2.8 is exceptionally sharp, boasting great sharpness from edge to edge. In fact, there's little discernible softening towards the edges of the frame across the entire focal and aperture ranges.

Fujifilm has made sure that chromatic aberrations and distortion are eliminated almost entirely by the in-camera JPEG processing. When importing raw images directly into raw-processing software such as Adobe Lightroom, distortion and chromatic aberration are again corrected by default, without needing to turn on any settings.

For our testing we produced uncorrected files by turning all corrections off in Capture One. This allows us to see that at 16mm there is some barrel-type distortion, with pincushion distortion across most of the rest of the range, which is strongest around the 35mm mark. Ordinarily, though, even when shooting in raw, users would not see this unless they made the conscious effort to turn corrections off in software – but why would they?

Vignetting is also corrected in software, but looking at the uncorrected files shows only slight falloff even when the lens is shot wide open at the ends of the zoom range. This is a direct advantage of all that glass, and helps justify the size and weight of the lens.



Our verdict

Fujifilm has an extensive lens line-up that is growing stronger by the year, but it has needed a fast standard zoom for some time. Although the Fujinon XF 18-55mm f/2.8-4 R LM OIS kit lens is well regarded, the 16-55mm f/2.8 is a perfect walkabout lens that can be used for everything from landscapes to portraits. It covers a useful range of focal lengths and, although in weight it's not far off carrying two or three Fujinon prime lenses, it's far more convenient not to have to swap lenses and it doesn't sacrifice a great deal optically in comparison. This is a brilliant lens for most situations and it boasts superb sharpness.

The build quality of the 16-55mm f/2.8 matches that of the Fujifilm XT-1, and it should withstand some very harsh and challenging conditions. My only criticism of the lens would be the omission of optical stabilisation, but in its absence we get incredible image quality and sharpness that many users will consider to be the imperative lens attributes, making it a worthy trade-off.



Data file

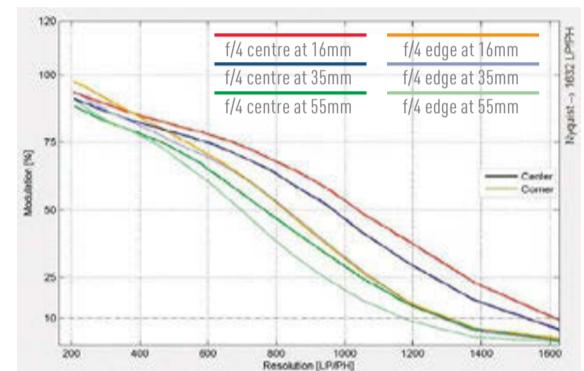
Price	£460
Filter diameter	77mm
Lens elements	17
Groups	12
Diaphragm blades	9
Aperture	f/2.8
Minimum focus	40cm at 55mm
Length	106mm
Diameter	83.3mm
Weight	655g
Lens mount	Fujifilm X

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Fujifilm XF 16-55mm f/2.8 R LM WR

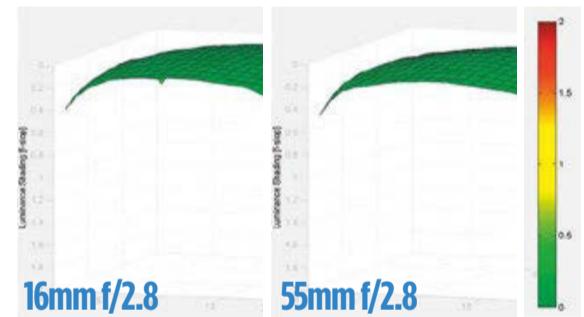
Resolution

Our Applied Imaging tests give very impressive results, with the 16-55mm lens performing very strongly on the 16.3-million-pixel X-A1. Sharpness is very high at all focal lengths, even at f/2.8, with the corners of the frame coming very close to the centre for resolution. Diffraction inevitably has an impact at f/11 and smaller apertures.



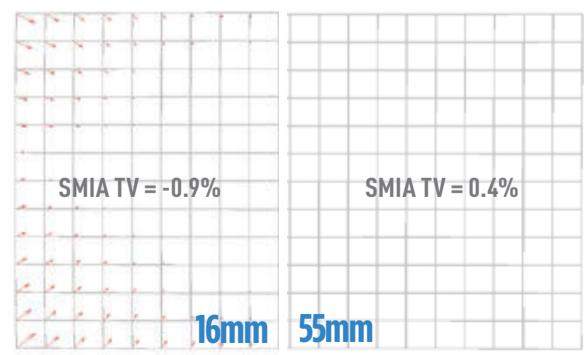
Shading

Fujifilm's X system uses software correction for vignetting, which means that users will rarely experience any shading effects in their images at all. Even looking at the raw files using Capture One, vignetting is very low indeed, at less than a stop in the extreme corners at f/2.8. This is impressive for a fast zoom, even on an APS-C sensor.



Curvilinear distortion

Like other compact system camera makers, Fujifilm uses software correction for barrel and pincushion distortion. Here we show results from the corrected images that photographers will normally see. There's a little residual barrel distortion at wideangle, and very slight pincushion at telephoto.



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Autofocus and image stabilisation are useful tools for long-lens photography

Something for the birds

Q I am in my late 80s and my photography is now limited to taking pictures of the birds in my garden. Currently I use a Panasonic Lumix DMC-FZ200 and obtain some good pictures, but I want to improve. I shoot from distances of 15–20ft and want a 'full frame' of the smaller birds.

I am considering buying a Fujifilm X-T1, and as I still have my Leica R telephoto lens, would I be able to use this on the X-T1 and would it provide maximum detail?

Dennis Gander

A It's great to hear that you are still enjoying your photography and trying to improve. Starting with the simplest part of the answer, yes, your Leica R lens would adapt for use on a Fujifilm X-T1. You can buy the appropriate Fujifilm X-to-Leica R adapter for £99, plus £5 postage from Speed Graphic (www.speedgraphic.co.uk or tel: 01420 560 066).

The slightly more complicated part of the question is whether this will give you better results than you're getting at present. You say you're shooting small birds from 20ft and would like them to fill the frame, but your FZ200 isn't sufficient for this. However, you'll need an exceptionally long lens to do better, because your FZ200 has a 600mm (equivalent) telephoto. The X-T1's APS-C-sized sensor has a 1.5x crop factor, so you'll need a 400mm lens just to

Plummeting file sizes

Q I was always taught to 'get it right in-camera', so the only changes I make to my images are to the sharpness, contrast and brightness. I put raw files onto my iMac using the iMac photo-processing program supplied with the machine. However, if I process a 16MB photo and adjust the sharpness and contrast, the file size plummets from 16MB to a meagre 4MB. If I process the same photo as a JPEG, and make the same adjustments, the file size goes from 4.2MB to 3.2MB. I have always understood that a raw image, unlike a JPEG, will not lose any quality when processed, so can you advise what is going on?

Chris Hunter

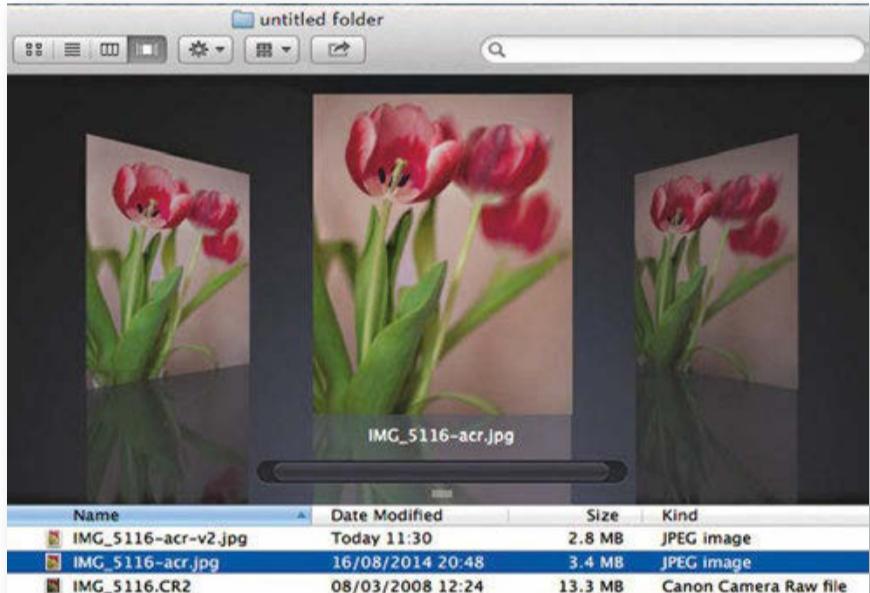
A What you're seeing is entirely to be expected. The key distinction to be made is between the image's pixel dimensions, which should always stay the same, and the file size, which varies due to the compression that's inherent in saving JPEG files. The file size

varies according to several factors, most importantly the content of the image itself and the compression level chosen when saving the files.

Images that contain a lot of information – either detail or noise – take up more space after compression, compared to those that have larger areas of even tone, such as clear-blue skies. Meanwhile, the quality setting that's available when you save your pictures trades

off file size against quality – generally for photographs you want to use a low level of compression.

This means that when you process a raw file and save as a JPEG, the image file will normally be rather smaller. If you take a JPEG file, process and resave, then depending on the settings you choose, it could end up either larger or smaller than the previous version. **Andy Westlake**



File sizes vary due to the compression level when saving JPEG files

match the FZ200's reach. If your Leica lens is shorter than this, then birds will appear smaller in the frame than they do now.

Another complication is that with a Leica lens on the X-T1 you won't have autofocus or image stabilisation – both of which are helpful when trying to aim and focus a long telephoto lens. This means you'd really need to use the lens on a tripod. So the chances are that the X-T1, lovely camera that it is, won't be the best option for this particular purpose.

Are there any better alternatives? I'd suggest a Micro Four Thirds camera, such as the Olympus OM-D E-M10. With a

2x crop factor, it offers more reach with any given focal length, and it has in-body image stabilisation that works with any lens. Pair it with the Panasonic Lumix G Vario 100–300mm f/4–5.6 OIS lens and you'll get a 600mm (equivalent) autofocus zoom that's still reasonably handholdable, but should give rather better image quality than your FZ200. You could also try using it with your Leica telephoto. The E-M10 costs around £430 body only, and the Panasonic 100–300mm is about £420.

Another option might be to try a Pentax Q-S1 with your Leica lens. It has a small 1/1.8in sensor,

with a 5.6x crop factor, which means it gives lots more reach with any given lens. For example, if you have a 180mm lens, it will give a fully 1000mm (equivalent) telephoto. It also has built-in image stabilisation that works with any lens.

Its image quality isn't as good as cameras with larger sensors, although it should still at least match your FZ200. It might also be awkward to use, as it's a very small camera that's completely reliant on a fixed rear LCD screen for shooting. On the other hand, it is relatively inexpensive, costing £340 with a standard zoom.

Andy Westlake

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My life in cameras

Phil Hall, AP's features and technique editor, reveals the cameras that have shaped his photographic life

Phil Hall



After studying photography at Nottingham Trent University, Phil gained experience shooting a wide variety of subjects for national news agencies. He was deputy editor of *What Digital Camera* before becoming features

and technique editor of *Amateur Photographer* in 2014. Phil also edits *Photo Technique*. See his pictures at www.philhallphotos.com.

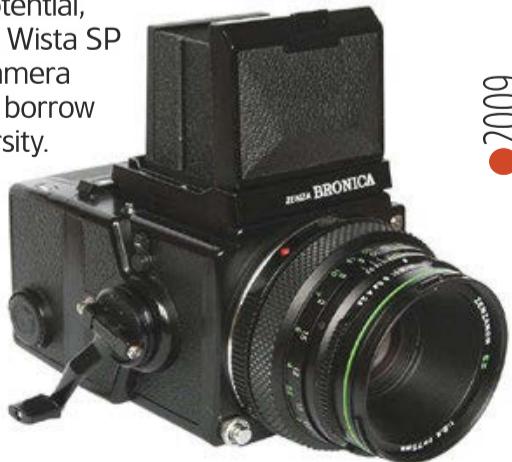
1997 Minolta XG-M

The Minolta XG-M was my first camera – well, my dad generously lent it to me while I did a photography AS level at school. Plus it was a good excuse for him to treat himself to a Nikon F50. It's a solid little camera, and with the Minolta 50mm f/1.7 it's a great combination. I still have it today.



2001 Bronica ETRS

Along with my 35mm set-up, I also had a Bronica ETRS with the standard 75mm lens. I never really used it to its full potential, opting for a Wista SP 5x4 field camera that I could borrow from university. I now regret selling it.



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BLAST FROM THE PAST

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Ivor Matanle recalls a medium-format gem from the 1980s

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The Bronica ETRS had useful improvements over the ETR, notably more advanced metering, interchangeable viewfinders and a mechanism that prevented the film back being removed if the dark slide had not been inserted.

What's good The Bronica ETRS offers fast handling and excellent lenses.

What's bad Frame spacing is controlled by the film back, not the camera, so if possible, load and use a film, and have it processed before you buy a Bronica ETRS to check that the spacing is correct.

2003 Nikon F100

After a number of Nikon SLRs (an F-401, F60 and F80), I managed to get my hands on this F100 beauty. Built like a tank with fabulous handling, I loved loading up some Fujifilm Neopan 400 or Kodak Tri-X and fixing my 28mm on the front. Who needs an F5, anyway?



2009 Nikon D700

The D200 was my first DSLR, but the D700 is in another league. Autofocus is great (even today), handling is pretty much fault-free for me and performance is almost a match for the D3. I still use the D700 regularly and it never disappoints.



2013 Fujifilm X-Pro1

For the past year or so I've been using an X-Pro1 alongside or instead of my D700. I love the handling, and the images from the X-Trans sensor display excellent detail and dynamic range. Pack a Lee Seven5 filter system and you've got a high-quality travel companion.



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Professor Newman on...

The lens-style camera

A detailed look at the pros and cons of cameras that can be attached to the back of a mobile phone

One of the major problems that camera manufacturers have is that much of the core snapshot market, which in the past has been the source of most of their profitability, is these days taken by mobile phones. With camera phones now taking more-than-acceptable shots for the social-media distribution channels (which have replaced the old postcard-sized print), the market for compact cameras has shrunk over the past few years.

The more enterprising camera companies have been looking for photographic alternatives. One of the more interesting of these is what its inventors, Sony, calls the 'lens-style camera', which now has three models – the QX1, QX10 and QX100 – in its range. The design concept for the lens-style camera is that it is a 'lens' that you attach to the back of a mobile phone to create something that looks like a traditional camera with a big lens. Presumably, the idea behind it is that a big lens looks somehow professional.

The lens-style camera is actually a complete camera without the usual screen-based user interface. Instead of an LCD display on the back, the photographer uses the display on their smartphone or



The Sony QX1 lens-style camera – an enterprising design concept

tablet, and the camera communicates with this using Wi-Fi. When Sony first announced its lens-style cameras, especially the QX1 interchangeable-lens version, it seemed to be a very interesting product for those who wanted a specialist camera, but who didn't want to develop the whole thing from scratch. With a digital camera stripped to the bare bones, and manufactured in a very compact package, the basis for many clever applications seemed

to be there. Unfortunately, taking a closer look at the specifications revealed the camera not to be so easy to hack, due mainly to the fixed firmware controlling its functions. I was waiting for a Sony equivalent of the Magic Lantern hack firmware that can add custom functions to Canon cameras (or the similar hacks for Nikon and Panasonic cameras).

However, it now seems that won't be necessary. In February, Olympus announced its Air A01 interchangeable-lens camera. At first sight this appears to be a Micro Four Thirds clone of the Sony concept, but closer examination reveals one subtle and crucial difference – Olympus is making the application programming interface available, allowing those with embedded programming experience to tailor the camera to function according to their needs. This camera thus becomes an instant solution for a host of specialist applications that previously have required expensive specialist cameras.



Olympus announced its Air A01 camera in February

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER	MINT-CASED £656.00
CANON 28 - 300mm F3.5/5.6 USM "L" IMAGE STABILIZER	MINT- £1,225.00
CANON 70 - 200mm 2.8 USM "L" IS IMAGE STAB MK I	MINT BOXED £899.00
CANON 70 - 200mm 2.8 USM "L" IS IMAGE STAB MK II	MINT BOXED £1,299.00
CANON 70 - 200mm 14 USM "L"	MINT BOXED £425.00
CANON 70 - 300mm 14/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £845.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DL	MINT BOXED £499.00
CANON 100 - 400mm 4.5/5.6 USM "L" IMAGE STABILIZER/MINT-CASED	£775.00
CANON 14mm 12.8 USM "L"	MINT-BOXED £795.00
CANON 35mm f1.4 USM "L" SUPER SHARP LENS	MINT BOXED £775.00
CANON 85mm f1.2 USM "L" MK II LATEST	MINT BOXED AS NEW £1,195.00
CANON 200mm f2.8 USM "L" MK II WITH HOOD	MINT £475.00
CANON 300mm 14 USM "L" IMAGE STABILIZER	MINT BOXED £895.00
CANON 400mm 15.6 USM "L" WITH HOOD AND CASE	MINT BOXED £845.00
CANON 400mm 14 D USM IMAGE STABILIZER LENS	MINT-CASED £3,495.00
CANON 500mm 14.5 USM "L" IN FLIGHT CASE	EXC+ ++ CASED £1,599.00
CANON 15mm f2.8 FISHEYE LENS	MINT-BOXED £445.00
CANON 20mm f2.8 USM COMPLETE	MINT BOXED £299.00
CANON 50mm 11.8 MARK 1 (VERY RARE NOW)	MINT £149.00
CANON 50mm f2.5 COMPACT MACRO	MINT- £175.00
CANON 60mm f2.8 USM MACRO LATEST	MINT BOXED £279.00
CANON 85mm f1.8 USM LENS COMP WITH HOOD	MINT BOXED £235.00
CANON 100mm f2 USM	MINT- £295.00
CANON 15 - 85mm 13.5/5.6 EF-S USM IS + CAN HOOD	MINT+HOOD £475.00
CANON 17 - 55mm 2.8 USM IMAGE STABILIZER	MINT- £445.00
CANON 17 - 55mm 2.8 USM IMAGE STABILIZER + HOOD	MINT BOXED £475.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER	MINT BOXED £169.00
CANON 18 - 55mm 13.5/5.6 MK II	MINT £59.00
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CANON 28 - 135mm 13.5/5.6 USM IMAGE STABILIZER	MINT BOXED £195.00
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CANON 55 - 250mm 14/5.6 MKII IMAGE STABILIZER	MINT BOXED £159.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT- £295.00
CANON 75 - 300mm 14/5.6 LENS	MINT- £89.00
CANON 75 - 300mm 14/5.6 USM	MINT- £99.00
CANON 75 - 300mm 14/5.6 EF MK III (LATEST VERSION)	MINT BOXED £129.00
CANON 75 - 300mm 14/5.6 EF MK III (LATEST VERSION)	MINT £95.00

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BRONICA ETRSi, 80mm PS,WLF,120 BK COMPLETE.....MINT BOXED £225.00
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NIKON F3 H BODY	EXC+++ BOXED £299.00
NIKON F3 BODY REALLY CLEAN BODY	MINT- £299.00
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NIKON 24mm f2.8 AI FROM A COLLECTION	MINT BOXED £175.00
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NIKON 28mm 13.5 AIS	MINT- £125.00
NIKON 45mm f2.8 GN NIKKOR	MINT- £199.00
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NIKON 50mm f1.8 AIS	MINT- £79.00
NIKON 50mm f2 AI FROM A COLLECTION	MINT BOXED £65.00
NIKON 55mm f2.8 MICRO NIKKOR AIS	MINT- £159.00
NIKON 85mm f2 AIS (FROM A COLLECTION)	MINT BOXED £245.00
NIKON 105mm f2.8 AIS MICRO NIKKOR	MINT BOXED £395.00
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NIKON 135mm f3.5 AI FROM A COLLECTION	MINT BOXED £125.00
NIKON 200mm f4 AIS MICRO NIKKOR	EXC+++ CASE £295.00
NIKON 200mm f4 NIKKOR Q	MINT- CASED £95.00
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NIKON TC 301 CONVERTER	MINT- £145.00
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OLYMPUS OM4 BODY BLACK REALLY NICE CONDITION	MINT- CASED £295.00
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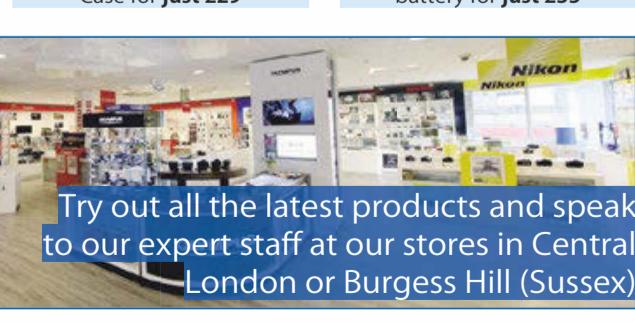
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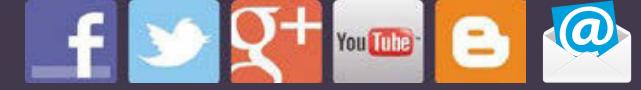
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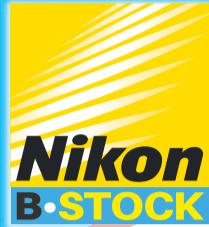


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T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
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Good quality equipment always wanted

Canon EOS

EOS 1V Body Only	E+ £269	Sigma 300mm F4 ApoE+ / E++ £159 - £199	RTS2 Body + WinderE+ £169	Sony DSC-R1E+ £149	Olympus 90-250mm F2.8 ED ZuikoE++ £1,950	Pentax K20D Body OnlyE+ £149
EOS 1N + E2 Booster	E+ £159 - £199	Sigma 500mm F4.5 Apo EX HSM .....E+ £1,749	RTS2 Body Only .....E+ £129 - £149	Sony DSC-T77 .....Mint- £99	Olympus 150mm F2 Zuiko .....E+ / Mint- £1,099 - £1,289	Pentax K10D Body Only .....E+ £129
EOS 1 + E1 Booster	E+ £129 - £149	Tamron 10-24mm F3.5-4.5 Di II LD Asph .....E+ £279	RTS + Winder .....E+ £149	Sony HX50 .....Mint- £129	Olympus EC14 Zuiko Tele Converter .....E+ £189	Pentax K100D + 18-55mm .....E+ £129
EOS 1 Body Only	E+ £149	Tamron 18-200mm F3.5-6.3 XR DI II .....As Seen £49	167MT Body Only .....E+ £59 - £89	Sony RX100 MkII .....Mint- £329	Olympus EC20 2x Tele Converter .....E+ £239	Pentax K100D Body Only .....As Seen / E++ £49 - £109
EOS 3 + E2 Booster	E+ £149	Tamron 18-250mm F3.5-6.3 Di .....E+ £129	137MD Body Only .....E+ £39	Sony RX100 MkIII .....E+ £499	Pentax *ist DL2 + 18-55mm .....E+ £119	Pentax *ist DL Body Only .....E+ £79
EOS 3 Body Only	As Seen / E+ £79 - £119	Tamron 55-200mm F4-5.6 Di II .....E+ £199	139 Body + Database .....E+ £49	Fuji Finepix X-S1 .....E+ £39	Panasonic 7-14mm F4 G Vario .....E+ / E++ £599 - £649	Pentax *ist D Body Only .....E+ £99
EOS 30 + 28-90mm	E+ £79	Tamron 70-300mm F4-5.6 Di VC USD .....E+ £199	139 Body + Winder .....E+ £49	Fuji Finepix X10 Black + Case .....E+ £199	Panasonic 12-35mm F2.8 G Vario OIS .....E+ / Mint- £539 - £679	Sigma SD9 + 24-70mm .....As Seen £79
EOS 30 + BP300 Grip	E+ £69	Tamron 180mm F3.5 Di Macro AF .....E+ £349	Preview Body Only .....E+ / Unused £49 - £249	Fuji Finepix X100 .....E+ £299 - £329	Olympus 12-50mm F3.5-6.3 M Zuiko .....E+ / Mint- £139 - £149	Sigma SD9 Body Only .....As Seen £79
EOS 30 Body Only	E+ £69 - £119	Tamron 200-500mm F5-6.3 Di LD AF .....E+ £499	28-70mm F3.5-4.5 MM .....E+ £259 - £279	Fuji Finepix X100 .....New £399	Sony A700 Body Only .....E+ £279	Sony A900 Body + VG-C90AM Grip .....E+ £899
EOS 30E Body Only	As Seen £39	Tokina 10-17mm F3.5-4.5 DX Fisheye .....Ex Demo £529	28-80mm F3.5-5.6 AF1 .....Unused £399	Fuji Finepix X100 + Hood .....E+ £389	Sony A900 Body Only .....E+ £769	Sony A900 Body Only .....E+ £769
EOS 5 + VG10 Grip	E+ £49	Tokina 11-16mm F2.8 DX ATX .....E+ £329	50mm F1.7 AE .....Mint- £89	Fuji Finepix X100 Silver .....E+ / E++ £479 - £549	Panasonic 12.5mm F12 3d .....Mint- £119	Sony A900 Body Only .....E+ £769
EOS 5 QD Body Only	E+ £59	Tokina 12-24mm F4 ATX PRO SD .....E+ £279 - £285	60mm F2.8 AE Macro .....E+ / Mint- £399	Fuji Finepix XQ1 .....Mint- £139	Panasonic 14-140MM F4-5.8 OIS HD .....E+ / E++ £249 - £289	Hasselblad H Series
EOS 50E BP50 Grip	As Seen / E+ £39 - £69	Tokina 16-50mm F2.8 ATX Pro DX .....E+ £289	70-200mm F4-5.6 AF .....E+ £499	Fuji Fuji Finepix X100 Black LTD .....E+ £489	Hasselblad H3 Complete (39MP) .....E+ £4,489	
EOS 50E Body Only	E+ £49	Tokina 24-200mm F3.5-5.6 SD .....E+ £129	70-300mm F4-5.6 AF .....E+ / Unused £449 - £799	Fuji X-T1 Body .....Mint- £699	H3 Body + 31MP Back .....E+ £2,989	
EOS RT Body Only	Unused £149	Tokina 28-70mm F2.6-2.8 ATX Pro .....Unused £249	100mm F2.8 AE Macro .....E+ £399	Fuji X-E1 Silver Body Only .....E+ £199	H2 Complete .....E+ / E++ £1,599 - £1,989	
10-22mm F3.5-4.5 EFS	E+ / Mint- £349	Tokina 28-80mm F2.8 ATX Pro .....E+ £249	135mm F2 (60 Year Edition) .....Unused £2,399	Fuji X-Pro1 Body .....E+ / E++ £289 - £339	H2 Body + Prism + Mag .....E+ £1,250	
14mm F2.8 L USM	Exc £699	Tokina 50-135mm F2.8 DX ATX .....Ex Demo £480	180mm F2.8 AE .....Unused £599	Olympus E-P2 Chrome Body Only .....E+ / Mint- £119 - £129	H1 Complete .....E+ £1,199	
14mm F2.8 L USM II	E+ £1,349	Tokina 80-400mm F4.5-5.6 ATX .....E+ £239	200mm F3.5 AE .....E+ £199	Olympus E-P3 Body Only - Black .....E+ £159	H1 Body + HV90 Prism .....As Seen £499	
15mm F2.8 F Fisheye	E+ £399	Tokina 300mm F2.8 ATX SD .....E+ £849	200mm F4 AE .....Unused £449 - £499	Olympus E-P3 Body Only - Black .....E+ £159	H1 Body Only .....E+ / E++ £689	
16-35mm F2.8 L USM MKII	E+ £779	Tokina 21mm F2.8 ZE .....Mint- £939 - £949	300mm F4 AE .....E+ £299	Olympus E-P5 Black + 14-42mm .....Mint- £449	24mm F4.8 HC-D .....Mint- £2,499	
17mm F4.0 L TS-E	Mint- £1,389	Zeiss 28mm F2 ZE .....E+ £599	300mm F4 AE .....E+ £299	Olympus E-P5 Silver Body Only .....Mint- £349	28mm F4 HCD .....E+ / Mint- £2,450	
17-40mm F4 L USM	E+ / E++ £399 - £469	1.4x EF Extender .....E+ £119	300EZ Speedlite .....E+ / E++ £15 - £29	Olympus E-PL1 Black + 14-42 .....E+ £109	SLR Magic 26mm F1.4 - Micro 4/3rds .....E+ £59	
17-55mm F2.8 EFS USM	E+ £429 - £449	1.4x EF MkII Extender .....E+ / Mint- £169 - £189	300EZ Speedlite .....E+ / E++ £15 - £39	Olympus E-PL1 Black Body Only .....E+ £79	35mm F3.5 HC .....E+ / E++ £1,189 - £1,389	
17-85mm F4-5.6 IS USM	E+ £149 - £159	2x EF Extender .....E+ / E++ £109 - £129	300EZ Speedlite .....E+ / E++ £15 - £39	Olympus E-PL1 Blue Body Only .....E+ £69	50mm F3.5 HC .....E+ / E++ £1,199 - £1,299	
18-55mm F3.5-5.6 EFS II	E+ £59	2x EF MkII Extender .....E+ £169 - £179	300EZ Speedlite .....E+ / Unused £25 - £49	Olympus E-PL2 Black Body Only .....Ex Demo £159	50-110mm F3.5-4.5 HC .....E+ £1,650 - £1,850	
18-55mm F3.5-5.6 EFS III	E+ / Mint- £59	Kenko 2x Converter DG Pro300 .....E+ £79	300EZ Speedlite .....E+ / E++ £119 - £149	Olympus E-PL3 Black + 14-42mm + Flash .....E+ £149	120mm F4 HC Macro .....E+ / E++ £1,649 - £1,799	
18-55mm F3.5-5.6 IS STM (EOS M)E+ / Mint- £69 - £79	Kenko 3x EX Converter DG .....E+ £189	300EZ Speedlite .....E+ / E++ £119 - £149	Olympus E-PL3 Silver + 14-42mm .....E+ £149	1.5x HTS Tilt/Shift Converter .....E+ / Mint- £1,949 - £2,495	
Teleplus 2x MC7 ConverterE+ £39	Teleplus 2x MC7 Converter .....E+ £39	300EZ Speedlite .....E+ / Unused £279	Olympus E-M5 Black Body + HLD6 Grip .....E+ / E++ £249 - £289	1.7x H Converter .....E+ / Mint- £549 - £699	
18-135mm F3.5-5.6 IS USM	E+ / E++ £179 - £189	Lens Converter FD-EOS .....Mint- £149	300EZ Speedlite .....E+ / Unused £279	Panasonic 14-42mm F3.5-5.6 Asph OIS .....E+ / E++ £249 - £289	Gil GPS Module .....E+ £289	
18-200mm F3.5-5.6 IS EFS	E+ £259	270EX Speedlite .....E+ £59	300EZ Speedlite .....E+ / E++ £15 - £29	Panasonic 25mm F1.4 DG Summilux .....E+ / Mint- £299	77mm MC Circular Polariser .....Mint- £89	
20-35mm F3.5-4.5 USM	E+ £129 - £139	300EZ Speedlite .....E+ / E++ £15 - £29	300EZ Speedlite .....E+ / E++ £15 - £29	Panasonic 45mm F2.8 OSS .....E+ / E++ £75 - £95	BCH Charger .....Mint- £49	
24mm F1.4 L USM MKII	Mint- £699	308EX Speedlite .....E+ £69	300EZ Speedlite .....E+ / E++ £15 - £29	Panasonic 50mm F1.8 M.Zuiko .....E+ £165	Extension Tube H 13mm .....E+ £165	
24mm F2.8 EF	E+ / E++ £139 - £199	430EZ Speedlite .....As Seen / Exc £25 - £29	300EZ Speedlite .....E+ / E++ £15 - £29	Panasonic 55mm F1.8 M.Zuiko .....E+ £165	Extension Tube H 26mm .....E+ £165	
24mm F2.8 IS USMMint- £339	480EG Speedlite .....E+ £69	300EZ Speedlite .....E+ / E++ £15 - £29	Panasonic 55mm F2.8 DG Asph Macro .....E+ £369	HM 16/32 Magazine .....E+ / E++ £129 - £149	
24mm F3.5 L TSE	E+ / E++ £79 - £79	540EZ Speedlite .....E+ £49	300EZ Speedlite .....E+ / E++ £15 - £29	Panasonic 75-300mm F4.8-6.7 ED M.Zuiko .....Mint- £289	Hm100 Polaroid Mag .....E+ / E++ £59 - £149	
24-105mm F4 L IS USM ...As Seen / E+ £299 - £479	550EX Speedlite .....As Seen / E+ £79 - £119	550EX Speedlite .....As Seen / E+ £79 - £119	300EZ Speedlite .....E+ / E++ £15 - £29	Tripod Quick Coupling H .....E+ / Mint- £59 - £79		
28mm F1.8 USM	.....Mint- £279	580EX MkII Speedlite .....E+ / E++ £219	300EZ Speedlite .....E+ / E++ £15 - £29	Hasselblad H Series	
28mm F2.8 EF	E+ £99	580EX Speedlite .....E+ / Mint- £139 - £179	300EZ Speedlite .....E+ / E++ £15 - £29	500CM Gold Edition .....Unused £3,999		
28mm F2.8 IS USM	.....Mint- £299	ML3 Macrolite .....E+ £49	300EZ Speedlite .....E+ / E++ £15 - £29	503CX Chrome Body Only .....E+ £499	
28-200mm F3.5-5.6 USM	.....E+ £139	MR-14EX Macro Ringlite .....E+ / Unused £69 - £99	300EZ Speedlite .....E+ / E++ £15 - £29	503CX Black Only + WLF .....E+ £449	
35-350mm F3.5-5.6 L USM	.....Mint- £689	ST-E2 Transmitter .....E+ / Unused £69 - £99	300EZ Speedlite .....E+ / E++ £15 - £29	503CX Chrome Body Only .....E+ £549	
45mm F2.8 TS-E	E+ £749 - £849	Marumi DRF-14C RingFlash .....E+ £49	300EZ Speedlite .....E+ / E++ £15 - £29	501CM Complete + PME90 Prism .....E+ £1,249		
50mm F1.2 L USM	.....E+ £849	Metz 50AF1 Digital .....E+ / E++ £109 - £119	300EZ Speedlite .....E+ / E++ £15 - £29	501CM Complete .....E+ £1,399	
50mm F1.8 EF MkI	As Seen / E+ £69 - £119	Nissin Di866 Flash .....E+ £99	300EZ Speedlite .....E+ / E++ £15 - £29	553ELX Black Body Only .....E+ £449		
50mm F2.5 EF Macro	E+ / E++ £159	Sigma EF430 Flash .....Unused £29	300EZ Speedlite .....E+ / E++ £15 - £29	553ELX Chrome Body Only .....E+ / E++ £349 - £649		
55-200mm F4.5-5.6 USM	.....Unused £89	Sigma EF430ST Flash .....Unused £39	300EZ Speedlite .....E+ / E++ £15 - £29	500ELX Black Body Only .....E+ / E++ £299 - £449	
60mm F2.8 EFS Macro	.....E+ £239	Sigma EF500 DG ST Flash .....E+ £50	300EZ Speedlite .....E+ / E++ £15 - £29	202FA Chrome Body + Winder F .....E+ £549	
65mm F2.8 MP-E Macro	.....Mint- £679	Sigma EF500 DG ST Flash II .....E+ £50	300EZ Speedlite .....E+ / E++ £15 - £29	205TCC Complete .....E+ £2,999	
70-200mm F2.8 L IS USM II	E+ £1,139	Sigma EF500 ST Flash .....E+ £39	300EZ Speedlite .....E+ / E++ £15 - £29	Arc Body + 35mm Apo + 45mm Apo .....E+ £2,789		
70-200mm F2.8 L USM	E+ £549	Leica Elmarit 3 + 14-50mm .....E+ / E++ £449 - £549	300EZ Speedlite .....E+ / E++ £15 - £29	Arc Body + 45mm Apo + Accs .....E+ £1,950		
70-200mm F4 L IS USM	E+ £649	Leica Elmarit Extension Tube .....E+ / Mint- £39 - £49	300EZ Speedlite .....E+ / E++ £15 - £29	Flexi Offset .....E+ / Mint- £989 - £1,099		
70-200mm F4 L USM	.....E+ £369	Zork Panorama Shift Adapter .....E+ £299	300EZ Speedlite .....E+ / E++ £15 - £29	SWC + Finder .....E+ £1,199	
70-210mm F4 EF	E+ £59	Quartz Data Back E .....Unused £25	300EZ Speedlite .....E+ / E++ £15 - £29	30mm F3.5 CF1 Fish eye .....E+ / E++ £2,599		
70-300mm F4-5.6 IS USM	E+ £199	Technical Back E with Keyboard .....Unused £49 - £75	300EZ Speedlite .....E+ / E++ £15 - £29	Canon EOS 5D Body Only .....E+ / E++ £329 - £349		
70-300mm F4-5.6 DO IS USM	E+ / E++ £349 - £449	Tripod Mount Ring B (B) .....E+ £49	300EZ Speedlite .....E+ / E++ £15 - £29	Canon EOS 5D Body Only .....E+ / E++ £329 - £349		
75-300mm F4-5.6 EF III	As Seen / E+ £49	WFT-E7B Wireless Transmitter .....Mint £449	300EZ Speedlite .....E+ / E++ £15 - £29	40mm F4 C Black .....Exc £449		
80-200mm F4-5.6 EF III	E+ £49	WFT-E7B Wireless Transmitter .....Mint £449	300EZ Speedlite .....E+ / E++ £15 - £29	45mm F4.5 Apo Grandagon .....E+ £889		
85mm F1.2 L USM	E+ £899	Contax 645 Series	300EZ Speedlite .....E+ / E++ £15 - £29	500ELX Black Body Only .....E+ / E++ £299		
85mm F1.2 L USM MKII	E+ / Mint- £1,099 - £1,149	35mm F3.5 Distagon .....E+ / Mint- £749 - £949	300EZ Speedlite .....E+ / E++ £15 - £29	503CX Chrome Body Only .....E+ £1,239		
85mm F1.8 USM	E+ £209	45mm F2.8 Distagon .....E+ / E++ £489 - £499	300EZ Speedlite .....E+ / E++ £15 - £29	503CX Black Only + WLF .....E+ £449		
90mm F2.8 TS-E Shift	.....Mint- £789	45-90mm F4.5 Vario .....E+ / E++ £1,399 - £1,599	300EZ Speedlite .....E+ / E++ £15 - £29	503CX Chrome Body Only .....E+ £1,239	
100mm F2.8 EF Macro	E+ £169	120mm F4 Apo Macro .....E+ / E++ £549 - £899	300EZ Speedlite .....E+ / E++ £15 - £29	503CX Black Only + WLF .....E+ £449		
100-400mm F4.5-5.6 L IS USM	E+ / E++ £689 - £889	140mm F2.8 Sonnar .....E+ / Unused £399 - £689	300EZ Speedlite .....E+ / E++ £15 - £29	503CX Chrome Body Only .....E+ £1,239		
135mm F2 L USM	.....E+ £589 - £599	140mm F2.8 Sonnar .....E+ / Mint- £389 - £499	300EZ Speedlite .....E+ / E++ £15 - £29	503CX F2.8 Macro .....E+ £249	
180mm F3.5 L Macro USM	E+ / Mint- £889 - £729	350mm F4 Tele Apo Tessar .....E+ / £3,999	300EZ Speedlite .....E+ / E++ £15 - £29	503CX F3.5-4.8 OSS .....E+ / E++ £999 - £1,249		
300mm F2.8 L IS USM	E+ £2,949	Sigma 14mm F2.8 .....E+ / £1,249</td				

See up to 3 images of each used item on website
 Website updates used equipment list 10-15 times daily
 All items come with 6 month warranty - (unless stated)
 Our knowledgeable staff are on hand and ready to help



ffordes

photographic

CW Winder	E++ / Mint £169 - £249	45mm F2.8 N	E+ £149	24-120mm F3.5-5.6 ED AFD	E+ £99
CW Winder + Remote	E+ £199	55-110mm F4.5 N	E+ £159	24-120mm F3.5-5.6 G AFS ED VR	E+ £179
Extension Tube 16	E+ £30	75-150mm F4.5 C	E++ £249	28-70mm F2.8 AFS	E+ £549
Extension Tube 16E	Mint £89	80mm F4 Macro C	E+ £129	28-200mm F3.5-5.6 AFD	E+ £129
Extension Tube 32	Mint- £35	105-210mm F4.5 C ULD..... As Seen / E++ £65 - £149	28-200mm F3.5-5.6 AFG	As Seen £89	
Extension Tube 32E	Mint- £89	150mm F2.8 A	E+ £169	28-300mm F3.5-5.6 G ED AFS VR	E+ £499
Extension Tube 55	E+ £30	150mm F3.5 C	E+ £115	35mm F1.8 AFS G FX	Mint- £319
Extension Tube 56E	E+ / Mint £59 - £89	150mm F3.5 N	E+ £79	50mm F1.4 AFD	E+ £189
Extension Tube 8	E+ £30	150mm F4 C	E+ / E++ £69 - £99	50mm F1.8 AFD	E+ £79
Proflash 4504	E+ £149 - £159	210mm F4 C..... As Seen / E+ £59 - £139	55-200mm F4.5-5.6 AFS DX G VR	E+ / Mint- £99 - £109	
		210mm F4 N	E+ / E++ £69 - £99	55-300mm F4.5-5.6 G AFS VR	Mint- £179
Leica M Series		300mm F5.6 C	E+ / E++ £129	60mm F2.8 AFD Micro	E+ £249
M Monochrom Black Body Only	Mint £5,099	Komura 2x Converter	E+ £35	70-200mm F2.8 G AFS ED VR	E+ £689
M-P Black Body Only	Mint- £4,799	Teleplus 2x Converter	E+ £29	70-210mm F4.5-6 AFD	E+ £79
M (240) Black Body Only	Mint- £3,849	Vivitar 2x Converter	E+ £49	70-210mm F4.5-6 AFDN	E+ £49
M (240) Chrome Body Only	E+ £3,899	120 Insert	E+ £10	70-300mm F4.5-6 AFG	E+ / E++ £49 - £59
M-E Anthracite Body Only	Mint £3,299	120 Insert x2	E+ £20	70-300mm F4.5-6 ED AFD	E+ £129
M9 Black Body Only	E+ / Mint- £2,299 - £2,689	120 Pro Mag	E+ £39	75-240mm F4.5-5.6 AFD	E+ £89
M9 Steel Grey Body Only	E+ / E++ £399 - £2,649	Polaroid Mag	E+ £20	80-200mm F4.5-5.6 AFD	E+ £49
M8.2 Black Body Only	E+ £1,099	Polaroid Mag (645)	E+ £25	80-400mm F4.5-5.6 AFD VR	E+ £489
M8 Black Body Only	E+ £939 - £1,149	AD401 Strobe Bracket	Unused £45	85mm F1.4 AFD	Exc / E+ £499 - £699
M8 Chrome Body Only	E+ £949	Auto Extension Tube 1	E+ £15	105mm F2.8 AFD Micro	E+ / E++ £329 - £349
M6 Platinum + 50mm F1.4	Mint £6,499	Auto Extension Tube 2	E+ / E++ £15 - £25	105mm F2.8 AFS G VR Micro	E+ / E++ £499
M6TTL Millennium + 35mm F2 + 50mm F1.4	E+ £5,950	Auto Extension Tube 3S	E+ £19	105mm F2.8 AFS G VR Micro	E+ / E++ £499
		Power Drive 645	E+ £45	200-400mm F4 G VR AFS IFED	
M6 Historica Edition	Mint £3,799	Prism Angle Finder	E+ £35		
M6 Titanium + 35mm F1.4	E+ £3,499	Prism Finder 645	As Seen / E+ £25 - £59		
M7 0.58x Black Body Only	E+ £1,289	Prism Finder FP401	E+ £49		
M7 0.72x Chrome Body Only	E+ £1,499	Prism Finder N	E+ £49		
M4P Anniversary Chrome + 50mm F2	E+ £1,875	Waist Level Finder N	E+ £35		
M4-P Black Body Only	E+ £599				
M2 Chrome Body Only	Exc / E+ £389 - £599	Mamiya RB67 Series			
MD2 Black Body Only	E+ £349	Pro S Gold Edition	Mint- £749 - £949		
MDA Chrome Body Only	E+ £329 - £349	Pro Body + WLF	E+ £119		
CL + 40mm F2	E+ £549	75mm F4.5 S/L Shift	E+ £349		
Konica Hexar RF Limited Edition	Mint £2,499	140mm F4.5 C Macro	As Seen £79 - £99		
Konica Hexar RF + 50mm F2 + Flash	E+ £799	180mm F4.5..... As Seen / E+ £69 - £149			
18mm F3.8 Asph M Black	E+ £1,599	180mm F4.5 C	As Seen / E+ £75 - £99		
21mm F2.8 Asph M Black	E+ / Mint- £1,499 - £1,649	250mm F4.5..... As Seen £79 - £99			
21mm F2.8 Asph M Black 6bit	E+ £1,599 - £1,699	250mm F4.5 C	As Seen £69		
21mm F2.8 M Black	E+ / E++ £989 - £1,299	360mm F6.3..... E+ £199			
21mm F3.4 R + 12228M Mount	Mint- £799	2x Converter	E+ £45		
21mm F4 Chrome + Finder	E+ £1,149	Auto Extension Tube No1	E+ / E++ £39 - £55		
24mm F2.8 Asph M Black	E+ £1,299 - £1,499	Auto Extension Tube No2	E+ / E++ £29 - £39		
24mm F2.8 Asph M Black 6bit	E+ / Mint- £1,499 - £1,599	Angle Finder	E+ £79		
		Prism Finder	E+ £79		
28mm F2.8 M Black	E+ / Mint- £1,499 - £1,599	Pro5 220 Mag	E+ £145		
28mm F2.8 M Black 6bit	Mint- £1,199				
28mm F2.8 M Black	E+ £749				
35mm F1.4 Asph M Black	E+ / E++ £1,799 - £2,149	Mamiya RZ67 Series			
35mm F1.4 Asph M Black 6bit	Mint- £2,899	50mm F4.5..... As Seen / Exc £89 - £350			
35mm F1.4 Black	Exc / E+ £1,149 - £1,599	50mm F4.5 W	E+ £199		
35mm F2.5 M Black 6bit	E+ £849	75mm F4.5 Shift W	E+ £399		
50mm F0.95 Asph M - Black	Mint- £6,499	75mm F4.5-M SB L	E+ £299		
50mm F1.4 Asph M Black	E+ £1,799	100-200mm F5.2 W	E+ / E++ £249 - £399		
50mm F1.4 Asph M Black 6bit	E+ / Mint- £1,889	140mm F4.5 Macro W	E+ £259		
50mm F1.4 Asph M Chrome 6bit	E+ £1,889	180mm F4.5 WN	E+ / E++ £79 - £129		
50mm F2 Collapsible	Exc £389	250mm F4.5..... E+ / E++ £129			
50mm F2 M Anniversary Chrome	Mint- £1,799	360mm F6..... E+ £199			
50mm F2 M Black 6bit	E+ / Mint- £999 - £1,199	1.4x Converter	Exc / E++ £119 - £199		
50mm F2 M Chrome	E+ £999	120 Pro Mag (6x4.5)	E+ £145		
50mm F2.5 M Black 6bit	E+ £749	PD Prism Finder	As Seen £79		
50mm F2.8 Elmar	E+ £349	Front Bellows Hood G3	Mint- £45		
50mm F2.8 M Chrome	E+ £589	G2 Bellows Lens Hood	E+ £29 - £39		
65mm F3.5 Elmar	E+ / E++ £275 - £299	Infrared Remote Control Set RS401	E+ £29		
90mm F2 Apo M Black 6bit	Exc £1,499	Tilt/Shift Adapter (RZ67)	E+ £399		
90mm F2 Black	E+ £649	Winder II	Exc / E+ £39 - £49		
90mm F2 M Black	E+ £649				
90mm F2 M Chrome	E+ £999				
Nikon AF					
90mm F2.8 Black	As Seen £299	F6 Body Only	E+ / E++ £589 - £799	TC-20 EII AFS Converter	E+ £259
90mm F2.8 Chrome	Exc / E+ £289 - £349	F5 Anniversary Body Only	E+ £699	TC-20EII Converter	E+ £179
90mm F4 Elmar	E+ £199	F5 Body + DA-30 Action Finder	E+ £349	Metz 54MZ4i Flash	E+ £79
90mm F4 Elmar	As Seen / E+ £49 - £199	F5 Body Only	As Seen / E+ £149 - £299	Metz 76MZ5 Flash	E+ £249
90mm F4 Elmar E39	E+ £199 - £249	F4E Body Only	E+ £249	Nissin Di622 MkII Flash	E+ £59
90mm F4 Lightweight Elmar	E+ £299	F4S Body Only	E+ £179	Sigma EF40 Super Flash	E+ £39
135mm F2.8 Black	E+ / E++ £349	F90X Body Only	E+ £49	Sigma EF500 Super Flash	E+ / Unused £49 - £75
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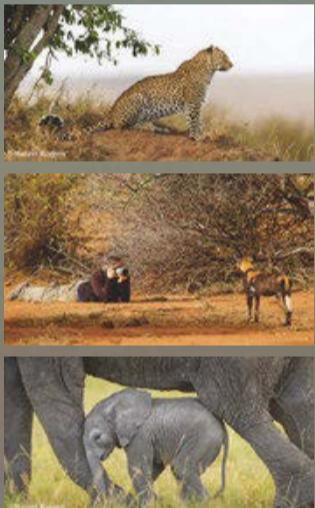
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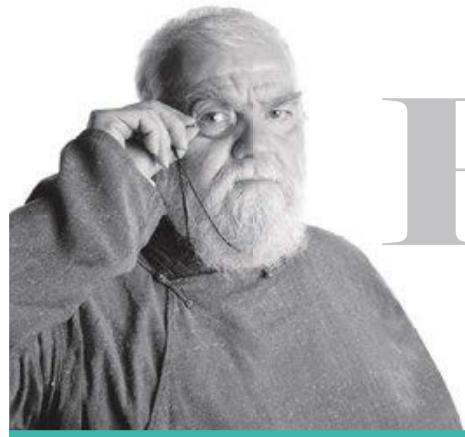
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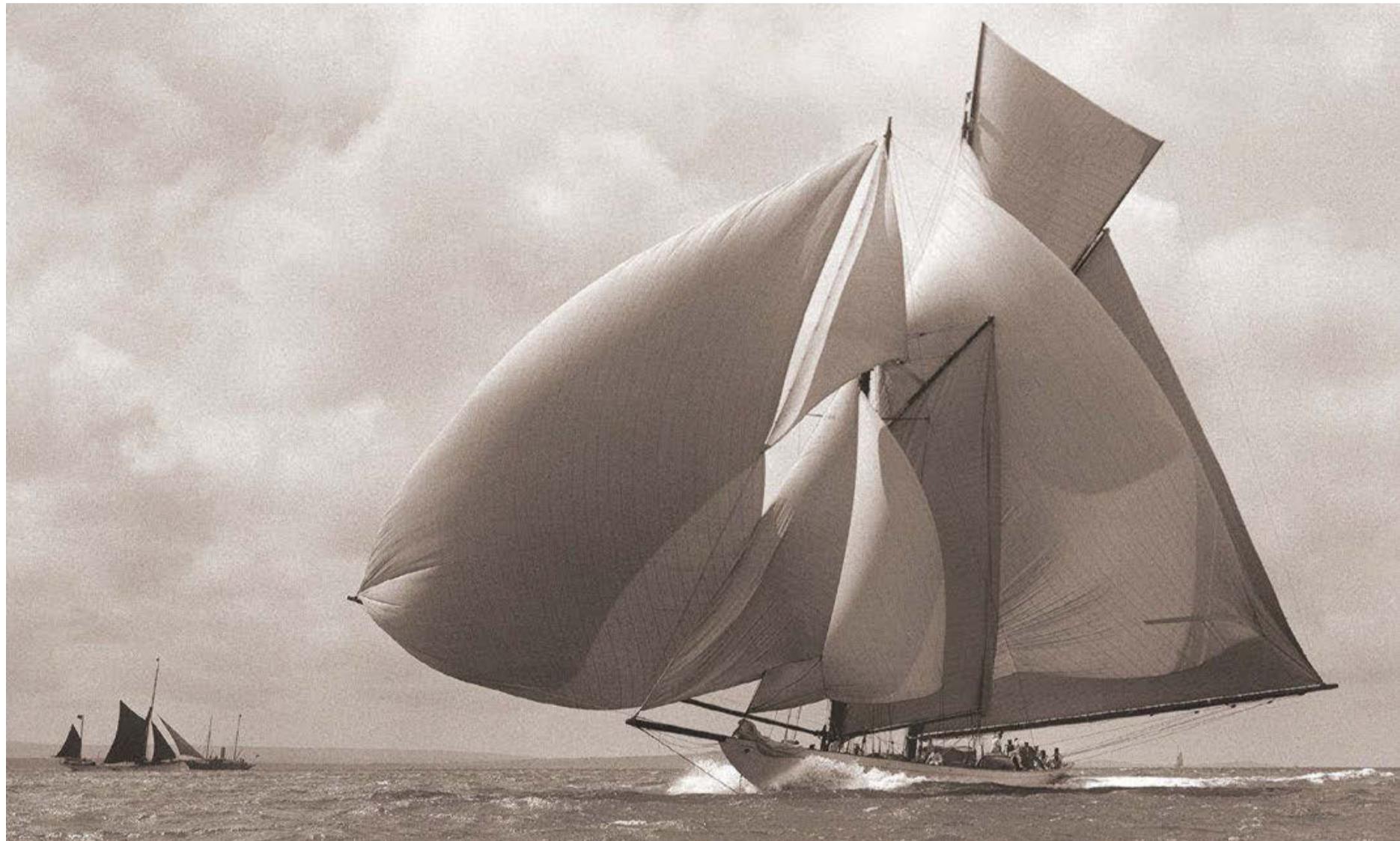
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Final Analysis

Roger Hicks considers...
‘Susanne’, 1911, by Frank Beken



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The schooner *Susanne*, built in 1904, was 110ft (33m) overall. She displaced just over 92 tons: a rich man's plaything par excellence. But like all great yachts, she could be staggeringly beautiful under sail – and no one has ever been as good at capturing that beauty as Beken of Cowes.

Frank Beken was the young heir to a chemist's shop on the Isle of Wight. He was fascinated by the yachts he could see from his bedroom window. From 1888-1913 he used off-the-shelf cameras, but then he designed a whole-plate camera (6½ x 8½in, 165 x 216mm) to photograph yachts. This massive piece of cabinet work required both hands to hold and control, so Frank fired the shutter with the bulb of a pneumatic release held between his teeth.

Stop and think about this: huge, heavy, fragile glass plates, loaded in cumbersome plate-holders into an enormous camera in a hostile environment. Getting a picture at all was quite an achievement, while getting some of the best yachting pictures ever taken is almost beyond belief. The tonality is gorgeous, the result of generous exposure – plate speeds were low, but there is usually plenty of light on open water – and extremely modest enlargement ratios, with a standard print size being 10 x 12in or 25 x 30cm, which is only about 1.5x from whole-plate. Compositionally, the images are equally stunning. This is where ‘know your sport’ comes in. When it takes the best part of a minute to replace the plate and cock the shutter, you need to know exactly when to shoot as well as how to aim at a moving target.

Until 1971, Beken's photography was still a sideline to the chemist's shop, albeit one that was ever more important. That year the pharmacy was sold off and the current Beken of Cowes came into being. At their website (www.beken.co.uk), as well as their magnificent archives including flying boats (among the most beautiful things ever created by man), you will learn about a modern marine photography company shooting from Boston Whaler boats capable of 40 knots.

At speed, a Boston Whaler makes a bicycle on cobbles seem smooth: it is eyeball-jarring. As is so often the case in photography, it's being in the right place at the right time with the right kit and, above all, the right experience. None of this is necessarily easy: the only bit you can buy is the kit.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Tessa Traeger**



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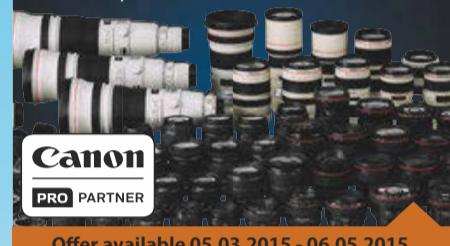


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